

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

July/August 1996





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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 38, NUMBER 4

JULY/AUGUST 1996

PRESIDENT: HARRY HETH  
EDITOR: THOMAS L. DeLAY  
EXECUTIVE SECRETARY: MICHAEL FELLENER

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COVER PHOTO:  
*The 4/26 Wurlitzer Publix #4 of Long  
Island University, Brooklyn, New York.*

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## PRESIDENT'S MESSAGE



Nearly every day, I receive letters, phone calls and faxes from members all over the world. During the past two years as your President, I have come to appreciate and respect the unifying power of ATOS as represented by these communications. It is a sobering force that propels our organization forward despite changes in personnel and the inadvertent creation of our own history.

The ATOS administration consists of nine directors, and four officers some of whom may be directors concurrently. There are four staff positions, one of which is paid.

Directors, officers, and some staff members meet annually for three days to conduct business prior to the National Convention. Due to unusual circumstances, mid-year board meetings of directors and officers have been called in recent years to address pressing issues.

There are several unifying impressions that my correspondence with members have revealed over the years. Many visualize ATOS as a large political caldron, self-absorbed with a sense of power and control over destiny. A surprising number feel that ATOS has yet to realize its potential to truly preserve and promote the theatre organ due to power mongering on the part of those who have elbowed their way to the top.

More than forty years of ATOS history have created the seeds of truth to these durable impressions, even though many progenitors have long since passed from this realm. Now, these impressions serve to dissipate the unity that is even more important to our goals than ever before as we end this century.

As I write these words, I face the end of my second term in office. When you read these words, I may or may not be President. With this in mind, I would like to leave you with what might be the last of my thoughts about ATOS and the theatre pipe organ on these pages.

No matter what may happen by and amongst the small band of elected ATOS administrators in the years to come, never, never let anyone or anything spoil your fond memories and love for the theatre organ. The thrilling and transcendent nature of this instrument and its music is far too precious to the soul to entrust to those who follow different agenda than its unadulterated enjoyment.

The real power in ATOS rests comfortably and securely in the collective hands of you, the membership. Each time you share the sound and sight of a theatre organ concert, you unify yourself with hundreds of others in the same room. Each time you vote for three new directors, you unify in the effort to bring only the most capable among us to a position of responsibility. When you attend a convention, you congregate and sanctify a belief in the universal and nurturing presence of love through music.

It is this innocent and unfettered unity through theatre organ music that is our true power. ATOS is a symbolic manifestation; unabused, it is a mighty vehicle for reaching out to our world with a message of love and hope. As members, your job is to become preoccupied with spreading this message to everyone who will listen. As administrators, our job is to facilitate you.

*Steve Adams,*  
Past President



# GENERAL INFORMATION

## ATOS Archives/Library Continues To Grow

It is time to thank the many ATOS members and friends who, in 1995 and 1996, have been responsible for making some very significant donations to the ATOS Archives/Library collection. Their interest and support of the archives project are greatly appreciated. Each ATOS member owes the following persons a big "thank you" for their donations to the archives collection:

Steve Adams  
Greg Breed  
W. Winston Brown  
Kim J. Bunker  
Edward Eader  
Beth Fleet  
Mrs. John M. Gogle  
Terry Hockmuth  
Avery H. Johnson  
Peter Leaf  
Ridgway Leedom  
Robert V. Longfield  
Laurie Morley  
Mr. & Mrs. Virgil Purdue  
Wayne Seppala  
George D. Stucker

There is always the fear that when listing names someone will be inadvertently left off of the list. If you have contributed something to the ATOS Archives/Library during 1995 and 1996, and your name does not appear above, I apologize. Please let me know, and your name will appear in the next listing of donors to the archives collection.

Many ATOS members have indicated that when they pass away, they wish to have their collection of theatre organ memorabilia donated to the ATOS Archives/Library. Please remember that specific instructions must be written into your Will or Trust. If you have not already taken care of this, it is relatively simple to make an addition to either a Will or Trust which will insure that your

wishes are followed after your death.

If you have any material relating to theatre pipe organs, organ installations, theatre organists, organ technicians, etc. do consider donating it to the archives collection. All material is cataloged, and preserved in the ATOS Archives/Library collection. It is hoped that one day in the future, ATOS will have a national headquarters where this material will be housed in a library setting. At present, the archives collection is in San Marcos, California, and may be viewed by making an appointment with the curator. *Vern Bickel, Curator*

## Member Services Offer Great Gift Items

by *Vernon P. Bickel*

Take a look at the *Member Services Order Form* printed on the mailing cover of this issue. You will find many items offered for sale exclusively for ATOS members. These items make excellent gifts for theatre pipe organ enthusiasts.

■ **Theatre Organ Journal Binders:** These hard cover binders are custom made for ATOS, and are of the highest quality. The binders are black, with gold imprint. Each binder will easily hold six to nine issues of THEATRE ORGAN.

■ **1995 Shop Notes:** This volume, edited by Allen Miller, is a must for all persons interested in the restoration and maintenance of a theatre pipe organ. It is filled with the many technical articles which have appeared in ATOS publications throughout the years. This volume is a large, loose-leaf notebook, containing 379 pages of very practical and useful technical information.

■ **1995 Shop Notes Upgrade Set:** These pages, when added to the original edition of the SHOP NOTES, printed in 1988, will bring that edition

up-to-date. If you have one of the original editions, it is incomplete without these additional 170+ pages.

■ **ATOS Lapel Pin:** The ATOS Lapel Pin is a dime-sized, bronze-colored, metal pin. It shows a theatre pipe organ console, with the lettering ATOS across the console. American Theatre Organ Society is imprinted around the console.

■ **ATOS Ball-point Pen:** This is a new addition to our line of products. This is a white plastic ball-point pen, with red and white stripes on one end, and white stars on a blue background on the other end. Imprinted on the pen, in black, is the following, "American Theatre Organ Society since 1955, dedicated to the preservation of the theatre pipe organ."

■ **ATOS Mugs:** These ceramic mugs are white, with blue imprint. The imprint shows a theatre pipe organ console, and the words, "American Theatre Organ Society, Founded in 1955."

■ **Index of ATOS Publications 1955-1975:** This index lists the articles which appeared in early ATOS publications. It is a very valuable document if you are interested in the early history of ATOS, or are searching for historical information about specific organs and/or organists.

■ **Index of THEATRE ORGAN Journal 1976-1995:** This index was recently updated by Jack Moelmann. It lists all of the articles which have appeared in THEATRE ORGAN from 1976 to the end of 1995. This document is a must for all members who keep their back issues of the journal, or for anyone who is researching material related to the theatre pipe organ, organ installations, organ builders, organists, technicians, etc.

■ **Educator's Guide To Teaching The History of The Theatre Pipe Organ:** This volume was written by Jeff Weiler. It is intended to be used as a guide for teaching children about the history of the theatre pipe organ.



This guide has been successfully used by local ATOS chapters who have worked closely with the schools in their area. It is highly recommended that all chapters obtain a copy of this guide, and encourage their local schools to incorporate its suggested lessons into their curriculum.

■ **1995 ATOS Archives/Library Catalog:** The three volumes of the 1995 ATOS Archives/Library Catalog list the materials housed in the archives collection. The catalog is divided into three categories — Printed Music, Audio Recordings, and Printed Material. This catalog is usually revised every two years, as new material is constantly being received.

*Perhaps you have been unaware that ATOS offers members the items listed above. If you see an item you would like to purchase, now is the time to complete the order form and get it into the nearest mailbox. There must be a theatre pipe organ enthusiast on your gift list that would appreciate receiving one or more of the above items offered through ATOS Member Services. Remember, due to the high cost of overseas mail there is an extra charge for all items shipped outside of the USA.*

## 1996 ATOS Young Theatre Organist Competition

*Contestants listed in alphabetical order:*

Jeffrey Andrews, Int.	(Age 17)	Australia/Felix
Catherine Drummond, Jr.	(Age 13)	London/S. England
Paul Forte, Sr.	(Age 20)	Australia/Felix
Elizabeth Hanton, Jr.	(Age 14)	Australia/Felix
Mark Hawn, Sr.	(Age 21)	Valley of the Sun
Eric Hite, Sr.	(Age 19)	Toledo/Ohio
Susan Lewandowski, Int.	(Age 17)	Wolverine/Michigan
Jake Madsen, Int.	(Age 18)	Rocky Mountain
Joseph A. Marcello, Sr.	(Age 19)	Connecticut Valley
Erik W. McLeod, Int.	(Age 17)	Puget Sound
Richard Openshaw, Sr.	(Age 19)	London / S. England

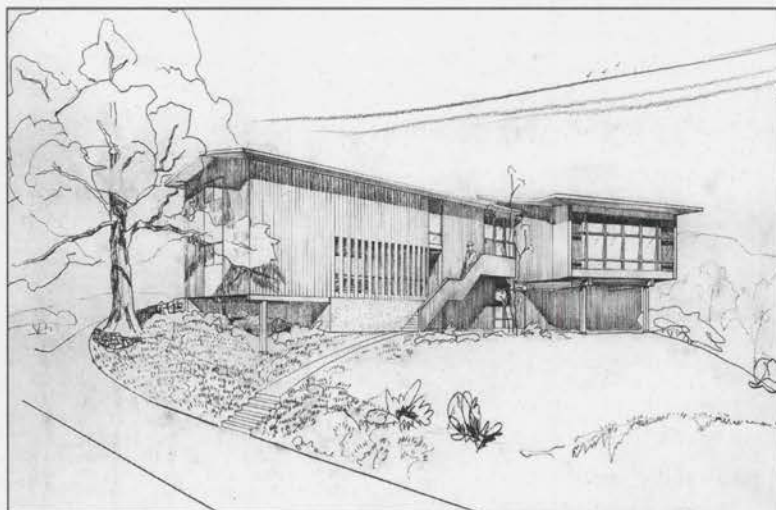
### WINNERS

Junior Division	(Ages 13-15)	Catherine Drummond
Intermediate Division	(Ages 16-18)	Susan Lewandowski
Senior Division	(Ages 19-21)	Mark Hawn

OVER-ALL WINNER TO BE DETERMINED AT CONVENTION

### JUDGES:

Scott Foppiano, Simon Gledhill, Tom Hazleton, Tim Needler, David Peckham, Ralph Ringstad



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## FOR SALE

This architect-designed 4 bedroom/3 bath house, located on the San Francisco peninsula, was built especially for the Smith Pipe Organ. There are large Oak trees on the lot, and a wonderful view of San Francisco Bay. The organ was in the Garden Theatre in Burlingame, California, and the Encore Theatre in San Mateo in the 1920s and 30s.

See article in  
*THEATRE  
ORGAN,  
May/June  
1994, page 22.*

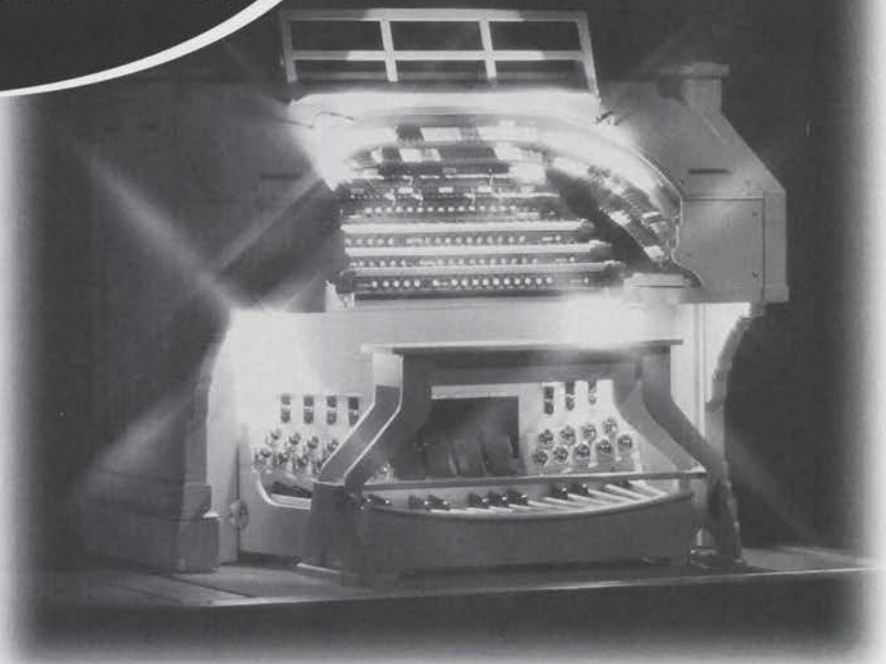




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**2. IF LOVE WERE ALL** (from *Bitter Sweet*)  
Noël Coward (1929)

**3. SKETCH OF A DANDY**  
Haydn Wood (1952)

**4. SELECTIONS FROM HELLO, DOLLY!**  
Jerry Herman (1964), arr. Gledhill

Introduction

If Takes a Woman

Put On Your Sunday Clothes

Ribbons Down My Back

Dancing

Before the Parade Passes By

Love is Only Love

Hello, Dolly!

If Only Takes a Moment

Reprise: Hello, Dolly!

**5. MELODY ON THE MOVE**  
Clive Richardson (1946)

**6. OPEN YOUR HEART**  
Lyn Larsen (1970)

**7. LITTLE SERENADE** (from *The Story of Cinderella*)  
Ernest Tomlinson (1955)

**8. CARIBBEAN DANCE**  
Madeleine Dring (1958)

**9. DAVID RASKIN AT THE MOVIES**  
David Raskin, arr. Gledhill

Laura

(from *Laura*, 1944)

Amber and The King's Mistress

(from *Forever Amber*, 1947)

Love is for the Very Young

(from *The Bad and the Beautiful*, 1952)

**10. IT'S DE-LOVELY** (from *Red Hot and Blue*)  
Cole Porter (1936)

**11. THE SONG IS YOU** (from *Music in the Air*)  
Jerome Kern (1932)

**12. RUSSLAN AND LUDMILLA OVERTURE**  
Mikhail Glinka (1842)

**13. MARCH OF THE BOWMEN** (from the *Robin Hood Suite*)  
Frederic Curzon (1937)

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# MEMBER'S FORUM

Dear Editor:

The March/April issue of THEATRE ORGAN included a letter from a Martin H. Leon of Illinois. His expressions and — if you will — wish list expressed what most of us would like to have happen [regarding media promotion of the theatre organ — Ed.]. Without the least wish to dampen his enthusiasm, please let me give you the ungarbled word.

As a fugitive from 50-years in the broadcasting industry, I can assure you that programmers and producers are totally reluctant — nay, regurgitate, loathe, what-have-you to even say the word "organ." The days when most studios broadcast organ music are long gone — there's no money in it. Take any program of your choice; if you hear even the briefest bit of organ music, for whatever purpose, it will be the most God-awful sounding plotcha that begs to be zapped.

Getting on the *Tonight Show*, for instance, let's assume they say yes. First the artist; will (s)he be willing to work for scale, and forego the flash and dash perks associated with such an appearance? Even talking scale implies a substantial amount of money that has to come from somewhere. Is the artist to be appropriately showcased, not stuck with a lousy vocalist or talking dog? Someone must supply and move the organ into the studio, set it up, and remove it on cue. Above all else, the segment must be in a serious, perhaps lighthearted vein, and not a spot for demeaning jokes.

I'd like to go forward and nominate Hector Olivera as the performer, and his 0-1 set-up as the "organ." Let's face it, today's folk understand keyboards spread all over hell and gone. It is an imperative that a proper AGO pedalboard would be supplied on which Hector will play the "Bumble Bee." I promise you, that will get attention. That lash-up isn't showcasing the organs we like, how true. But, millions will see and hear, and with

any luck, some folks may want to learn more.

Sincerely,  
Frank A. Bindt.  
Kensington, California

Dear Editor:

Some ATOS members have been wondering how long the Theatre Pipe Organ interest will last. Looking forward is difficult, but looking back to see what has brought the old instrument new life, is possible. I was not around to enjoy the first era of the Theatre Pipe Organ, but was around to enjoy the second and third showing. The first use of the Theatre Pipe Organ was as a work horse. People did not go to the theatre to hear the organ alone, but came to see a movie with the organ accompaniment. Without the movie, I'm sure the theatres would not have been so popular. Also, the grand show place or palace itself was enough to bring the very curious to the place to spend five cents! After 1929, the use of the organ was not for the small theatres, but for the larger ones, with bigger budgets and used for an extra treat between movies. This went on for a few more years and then the organs went silent. With some exceptions, theatres which had live stage shows, retained their organs. About 1940 the giant organs were dead, to sit with the mice, rats, termites and vandals taking toll. Many were given to the war effort so the lead pipes could be made into bullets. Many parts were not usable, so off to the junk yard they went.

Around 1950 some people began to wonder what these big consoles were, and what were all those pipes up in the sides of the stage? Roller rinks were a great sport and live organ music was a great source of sound and rhythm. The Hammond electric organ with lots of speakers was the first choice, but it cost so much money. So someone got the idea that one man's junk is another man's treasure. IDEA! Let's put this old pipe organ in

a roller rink. Thus began the roller rink pipe organ; the Wur-litzer Company did make rink organs in the 1920s. Again, the use of the organ was a work horse. People came to skate and also got live organ music. Organ music lovers did not support the rink organs, but the skaters did!

The year 1955 brought hi-fi recordings to the public. This made it possible to record the audio spectrum of this loud extensive array of sounds. Thus, George Wright's pipe organ recordings, and Glockenspiels, Traps and Plenty of Pipes recordings came out, not only for organ nuts but the public who wanted to try and blow their hi-fi speakers out and shake the house!

In Hayward, California, Carsten Henningson had another idea for this old instrument. Let's put one in my Pizza Joynt to entertain pizza eating clientele. Later, Bill Breuer did the same thing, both men meeting with great success! Again the organ lovers did not pay the bills, the pizza customers did.

I hope you get the gist of my story. The Theatre Pipe Organ alone will not get enough people interested in the instrument, you must have a gimmick!

Jack Gustafson  
San Jose, California

Dear Editor:

To Len Clark, Richard Warburton, Chuck Zimmerman and other admirers of Jesse Crawford: if you are interested in an authentic life story of Jesse Crawford, may I suggest the book: *Jesse Crawford; Poet of the Organ, Wizard of the Mighty Wurlitzer* by John W. Landon. Preface by Clealan Blakely, Foreword by Reginald Foort, Published by The Vestal Press, P.O. Box 97, Vestal, New York 13850. Or contact: Dr. John W. Landon, Patterson Office Towers, University of Kentucky, Lexington, KY 40506-0027

PS: It was at a dinner party in my New York City apartment that Jesse



and Lucy first met! It was love at first sight!

Kindest regards,  
Rosa Rio

Dear Editor:

Late last year, the American Movie Classics channel offered a silent-film banquet that consisted of twenty-four hours of Buster Keaton movies (and a retrospective) and another eight or so hours devoted to other comics. Of the twenty Keaton films shown, four were accompanied by Gaylord Carter on what sounded like the Sargent/Stark Wurlitzer and two featured John Muri on a (deservedly) unidentified pipe organ. The Carter works were: *The Boat*, *Cops*, *One Week* and *Steamboat Bill, Jr.*; and the Muri's were *The Baloonatic* and *College. Battling Butler*, unencumbered by organ-related credits, was unique in that pipes were heard, but only at times. All, in VCR format, can be purchased from Kino Video, 800/562-3330, at an industrial-strength \$29.95 a piece. One other silent, W.C. Field's *The Pool Shark*, had a theatre organ background, but I have not sourced it.

A section in Carter's autobiography, *The Million Dollar Life of —*, implied that still more of his films might be available. Encouraged by this, I attempted to contact the Film Preservation Association, which had frequently advertised itself during the "banquet" as a benefactor to fans of old movies. My repeated phone calls were intercepted by an answering machine and not returned.

Kino, was extremely helpful, identifying tapes in their stock that involved Carter. Of the seven mentioned, I purchased five. Four were directed by Fritz Lang: *Siegfried* and its sequel *Kriemhild's Revenge*, *Spies* (Sandy Fleet Wurlitzer) and *Spiders*, a two-part adventures series. The fifth was D.W. Griffith's stunning *Intolerance*. With the exception of *Spies*, (very poor audio quality), the music was fine. Synchronization problems were apparent near the ends of the two "reels" of *Intolerance*. A few of the themes heard in this Lang quartet were further developed in the later recordings for *Wings* and *The Ten Commandments*.

Several of the titles mentioned in

the autobiography are listed by Movies Unlimited, 800/523-0823, but, typically, with no definition of the accompaniment. One offering, *The Thief of Baghdad*, (Item #63-1549) brought to mind an old PBS series in which Orson Welles characterized the movie as "magical." Unfortunately, the firm's customer service person was clueless about the type of music background provided. I could only find out by buying the tape. My risk-taking was fully rewarded with one of Lee Erwin's accurate, original and harmonically-rich performances. Although the sound track was noisy, Erwin and the mid-sized Wurlitzer did indeed provide magic. Pounce!

Finally, there was bad news from Kino's silent film buff, Jessica, who said that several movies have been remastered with orchestras instead of pipe organs because of the dismal sales of silents with organ background. If we do not start to provide appropriate demand pull, more wonderful sounds will be lost forever.

Sincerely,  
Robert Gates  
Mendham, New Jersey

Dear Editor:

I wish to respond to Charles Schramm Jr.'s observations about the series, "Encyclopedia of the American Theatre Organ, and especially his comments regarding the Wurlitzer portion. His letter to the editor was published in the May/June issue of THEATRE ORGAN.

At the time the series was first announced by the late David L. Junchen, it was to be just three volumes. It had been Junchen's plan for volume three to contain the entire Wurlitzer history; yet I had been in contact with him during the Fall of 1991 discussing the need to split that version into two books, with each approximately 300 to 400 pages.

When I undertook completion of the Wurlitzer portion following Junchen's passing in 1992, I felt it would be unfair to organ buffs not to publish the complete history of Wurlitzer and its Unit Orchestras. My own searches had also turned up a large amount of additional illustrations and data, which complemented Junchen's manuscript. Attempting to

whittle this rich legacy down to one book of 400 to 500 pages was not a viable option. Several organ historians I consulted concurred with this decision. Each Wurlitzer book has been planned as a sort of stand-alone effort. The present volume three generally covers the full Wurlitzer/Unit Orchestra history. More in-depth aspects will be presented in later volumes.

It is my desire to pull all of this material together for historians at large; if I don't do it, there is little chance it will ever be done. I have wanted to do justice to the topic and not produce a half-baked, incomplete "Encyclopedia" on the American theatre organ. Thus, I have no plans to produce a single volume to cover the Wurlitzer history.

I am aware that the sales price may be out of range or some people, especially those on a fixed income. If the market for this series were larger, the retail price could be reduced — costs had to be amortized over a small press run.

As a point of clarification, when the subscription offer for volume three was announced in 1992, the sales literature indicated that this was the first of three books to cover Wurlitzer; of course, it has grown since that time to five volumes. Neither volumes one or two were promoted on a subscription basis. It is planned to sell future Wurlitzer books on a subscription basis, one at a time, again because the market for this series is so limited.

At present, I am collecting photos and other materials for the next two volumes; these will cover a sampling of Unit Orchestra installations in American movie theatres. Each book will be about 350 to 400 pages. Subscription solicitations for volume four will probably be announced towards the end of 1996, with release occurring during 1997. Readers with comments, or about photos and other items they have, which could be used in future volumes, may call or write me: Showcase Publications, P.O. Box 40160, Pasadena, CA 91114 or 818/794-7782.

Sincerely,  
Preston J. Kaufmann

ERRATA: A typographical error in the April/May issue of THEATRE ORGAN in a letter from Charles W. Schramm Jr. The sentence "... but it is now an encyclopedia ..." should have read "... but it is NOT an encyclopedia ..."



# THE L.I.U. EXPERIENCE

■ by Dan Bellomy ■ Photos by Christina Bellomy

## The Mightiest Wurlitzer

November 24, 1928 saw the opening of this palace on Flatbush Avenue in Brooklyn, New York. Presiding at the consoles were Henry Murtagh at the main keydesk, with George Johnson at the slave. Through the years, many famous names were found playing the Brooklyn Paramount Wurlitzer: Don Baker, J. Stuart Barrie, Dick Liebert, and Bob Mack to name a few. The Publix chain's orders to Wurlitzer were to provide a smaller organ than their Times Square Paramount, yet in a larger theatre. The order was to provide a sound nearly the same as the famed Times Square Paramount 4/36 Wurlitzer. To say Wurlitzer succeeded in providing a fabulous instrument would be an understatement.

Some 63 years after that evening, I had the opportunity to do a concert date in the same building now called Long Island University Brooklyn Center. On behalf of the New York Theatre Organ Society, I presented a program on the 4/26 Mighty

Wurlitzer. I had, of course, heard the instrument on the wonderful recording done by Billy Nalle in the '70s. I was, however, in no way prepared for what awaited me in that building! It was pure unadulterated love ... love of one of the most lush and beautiful sounds ever created by any Mighty Wurlitzer organ this writer had ever played. Put very simply, it was perfectly delicious!

This was the beginning of what I will freely admit is hopefully a life-long relationship between player and instrument. Those of us who trek all over the world playing theatre organs encounter instruments of all shapes and sizes. Some of these instruments are in good playing condition and others are less fortunate. I have encountered very few instruments as fortunate as the Brooklyn Paramount Wurlitzer. Everything in the instrument works as well if not better than it did originally. It certainly sounds better than it did originally due to the remodeling of the auditorium into the

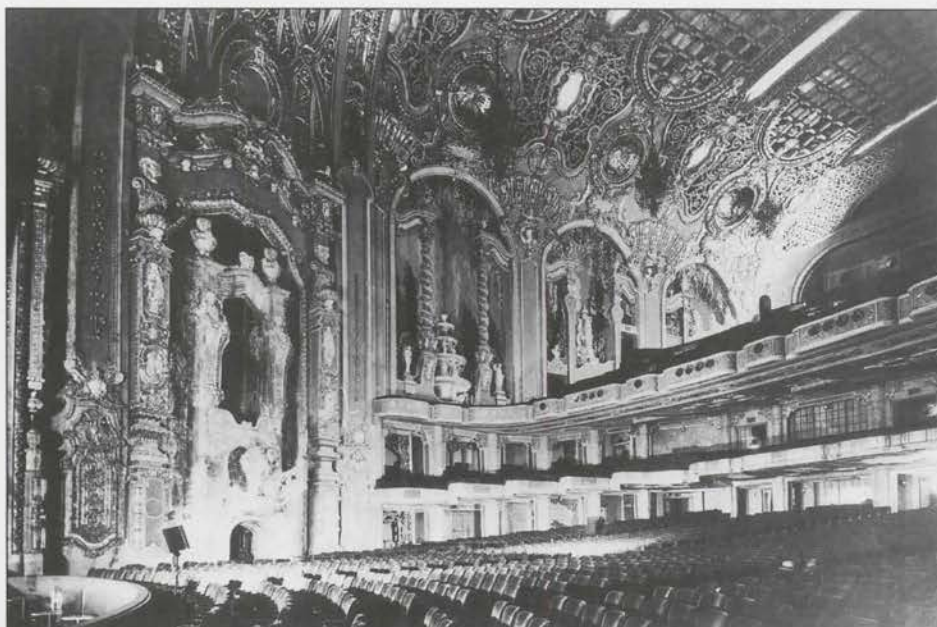
present gymnasium atmosphere. The gymnasium floor and the removal of carpets and curtains allow this Wurlitzer an acoustic unheard by any audience in its early days.

### EDITOR'S NOTES:

Wurlitzer built but two Publix #4 4/26 units. Obviously, opus 1984 of Long Island University was such a style and the first such instrument built. It was shipped from the factory on October 29, 1928.

The second Publix #4 was shipped March 20, 1930 to the Metropolitan Theatre (now Wang Center), Boston, Massachusetts. While in the theatre, the "Met" organ was considerably altered (Tibia, Vol. II, No. 4). Much later, this organ suffered at the feet of air conditioning workers. Ultimately, in the 1970s, the organ was broken up for parts. The console saw 20-years of further service in the Organ Grinder, Portland, Oregon. This console, after a major rebuild, is being returned to the Boston area to control another large instrument.

While its original home is vastly altered, the former Brooklyn Paramount Wurlitzer lives on virtually unchanged other than re-leathering projects from time-to-time. An interesting deviation from the original, presumably done during a console restoration, is the use of white fill on all red reed stopkeys. Wurlitzer would have originally utilized black (and much more difficult to read) fill. Bob Walker and his crew is to be commended for his determination and perseverance to preserving the sole Publix #4, and what is unquestionably an extremely fine, highly identifiable sound.



As it was -- The 1928 Brooklyn, New York Paramount Theatre. This Rapp and Rapp jewel seated approximately 4,085. Photo courtesy of Theatre Historical Society of America Archives

THEATRE ORGAN Editor, Tom DeLay had asked me to write this piece from an artist's point of view. I am happy to have the opportunity to write personal feelings and impressions of this particular theatre organ. Having had the fortunate opportunity to play some of the finest theatre organ installations in the world as have many of my fellow musicians, I have made better friends with some instruments than with others. This is certainly not to cast any shadows on





*The author, Dan Bellomy at the L.I.U. Wurlitzer.*

any particular instrument, but rather to brighten the spotlight on a particularly outstanding one. There are those instruments that a musician has to really work to make friends with. On the other hand, there are those instruments which become a part of your being almost as you sit on the bench for the very first time. For me personally, the LIU Wurlitzer was so friendly and comfortable that I felt like I was at home. That's why I laughingly said to the audience at my last LIU concert, "Welcome to my Brooklyn living room!"

Feeling comfortable with the playing of an instrument is a very important part of being able to present a musically palatable program for the audience. That Brooklyn living room I mentioned a few lines ago happens to house the organ ... but the atmosphere for music making in that living room must be laced with the warmth and welcoming attitudes of the people living there to make things "just right." Well, when I tell you that the caretaker of this magnificent beast practically does live there, it becomes a little more obvious why this instrument is so fortunate. One of the first people I met upon arrival was this incredibly dedicated caretaker and wonderful man, Bob Walker.

Bob Walker has been "in charge" of the LIU Wurlitzer for 25+ years. You can rarely catch him at his New Jersey home most days of the week because he is usually in Brooklyn buried in some project with the Wurlitzer. I don't know that I have ever met an individual who has put so much of his heart and soul into an instrument as Bob. He lives the LIU Wurlitzer and he breathes the LIU Wurlitzer and that, dear readers, is why the LIU

Wurlitzer is one of the top concert instruments in the country!

Although not completely against making small control additions to the LIU Wurlitzer, Bob has been adamant about keeping the instrument as original as possible. This is most likely one of the major reasons this instrument is as reliable as it is. As I heard another artist say once about this instrument, "I love to play there ... the instrument hasn't been messed with!" I have to agree. This is certainly not to negate the benefits of modernization. Bob just hasn't felt it necessary for LIU. It's like the "if it ain't broke, don't fix it" syndrome! There have, however, been times when it was "broke" and it did need to be "fixed." A major "fix" was necessary in 1987.



*The L.I.U. mainstay, Bob Walker.*

After the last event in the spring of 1987, the Wurlitzer was safely (or so thought) put to bed for the summer. There was to be no use of the instrument during the summer months. Shortly before the first event of the fall season, Bob made the trip to Brooklyn to wake the beast up, so to speak! What he found upon his arrival must have been one of the most horrid sights an organ man can imagine.

At some point during summer, a roof drain over the auditorium cracked during a rain storm and completely flooded the Solo Chamber. The water made its way through to the Orchestral Chamber and did the dirty deed there also. There was even water damage in the relay room! Other than fire, I can't think of a more disastrous

fate for a pipe organ. To make matters worse, it was only a very short time until the fall concert was to take place. There were those who said that the organ was (probably) a totally lost cause. Obviously, the fall concert did not take place.

Undaunted by the arduous task before him, Bob Walker went to work. Before long, there were quite a few NYTOS members joining Bob in this seemingly impossible and never-ending effort. Because of the damage to the historical instrument, the almighty New York Times deigned to do a story on the LIU Wurlitzer and the historical importance of the theatre and the organ in the community. This brought new interest in the organ from the front offices of Long Island University and Bob and crew were given ultimate cooperation in this rebuilding effort.

The instrument was silent about two years. After this incident, the Wurlitzer was heard again for the first time publicly in the spring of 1989 and in concert during the fall of 1989. All's well that ends well!

Bob Walker is a human dynamo when it comes to work done on this instrument. He does, however, have two loyal and capable assistants who work with him on major projects. Keith Gramlich and Warren Laliberte complete this three man crew.



*Dan Bellomy and Keith Gramlich confer. Gramlich is on the L.I.U. organ work crew.*

The LIU Wurlitzer has probably seen more service this year than in a long while. In addition to being used for NYTOS concert presentations, it is also now used for many sporting events held in the LIU gym. It is used for various University functions also. The basketball games have been played by Keith Gramlich and Eddie

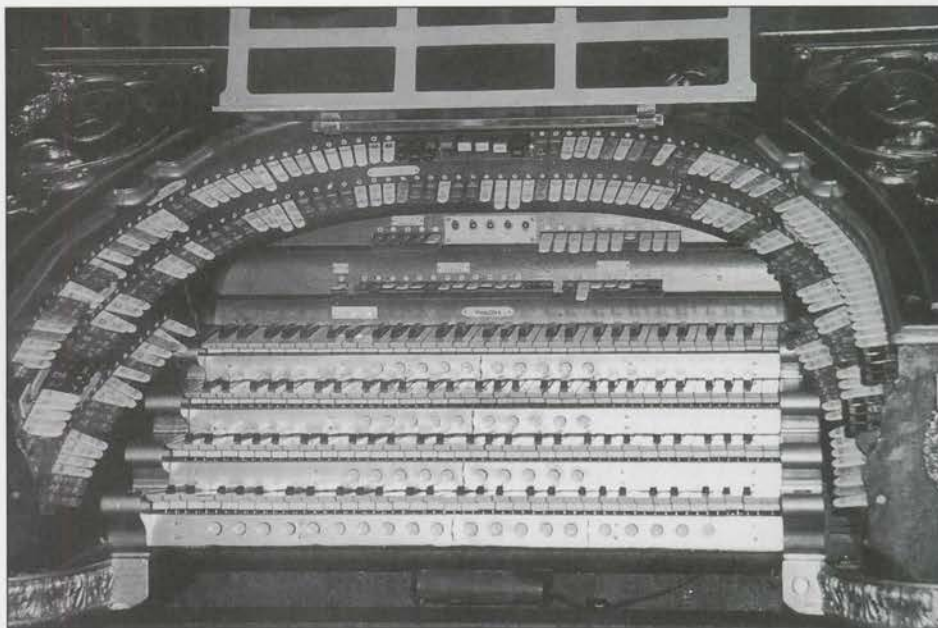




The 4/26 Wurlitzer Publix #4 of Long Island University, Brooklyn, New York.

Layton. Eddie is probably the busiest organist in the New York City area. In addition to radio and television work, he plays for the New York Yankees, the Islanders hockey team, the Rangers and probably others!

The Wurlitzer at LIU is special. It has a very special and wonderful sound that is unequaled in the Eastern part of the country. It has a loving caretaker in Bob Walker without whom things would never be the same for the instrument. NYTOS has a flagship instrument of which they can be ultimately proud. Suffice to say that if you are seeking out theatre organs in the New York City area, certainly see the more famous one in Rockefeller Center. BUT, if you want to hear a REAL New York Wurlitzer, make the short subway ride to Brooklyn! Have a sandwich at Junior's Restaurant and then walk across the street to hear the most glorious sound ever, the Mightiest Wurlitzer ... the Long Island University Wurlitzer at Brooklyn Center. Theatre organ sound just does not get any better than this!



■ Above: Close-up of the flight deck, opus 1984, Publix #4. ■ Center photo shows detail of the console ornamentation. ■ Bottom: View toward what was once the orchestra pit and stage. The console is on its original lift.



## STYLE PUBLIX 4

4 manuals, 26 ranks

### PEDAL — Compass 32 Notes

Bombarde	16'
Tuba Profunda	16'
Double English Horn	16'
Diaphone	16'
Bass	16'
Tibia Clausa	16'
Violone	16'
Bourdon	16'
Tuba Mirabilis	8'
Tuba Horn	8'
English Horn	8'
Octave	8'
Horn Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Saxophone	8'
Solo Strings	8'
Gamba	8'
Cello	8'
Flute	8'
Flute	4'
Piano	16'
BASS DRUM	
Kettle Drum	
SNARE DRUM	
CRASH CYMBAL	
CYMBAL	
Accompaniment to Pedal	
Great to Pedal	
Solo to Pedal	
<b>SECOND TOUCH</b>	
Bombarde	16'
Traps 1st or 2nd Touch Switch	
Ten Adjustable Combination Pistons	





Main Chamber showing (L to R): Viol D'Orchestra, Viol Celeste, Tuba Horn, bottom octave of the 8' Dulciana.

#### ACCOMPANIMENT —

##### Compass 61 Notes

Tuba Mirabilis	8'
Tuba Horn	8'
ENGLISH HORN	8' - 73 P
Diaphonic Diapason	8'
Horn Diapason	8'
Tibia Clausa	8'
Tibia Clausa	8'
Clarinet	8'
Saxophone	8'
Solo String I	8'
Solo String II	8'
Gamba	8'
Gamba Celeste	8'
Viol d'Orchestre	8'
Viol Celeste	8'
Krumet	8'
OBOE HORN	8' - 61 p
QUINTADENA	8' - 61 p
Concert Flue	8'
Vox Humana	8'
Vox Humana	8'
DULCIANA	8' - 61 p
Gambette	4'
Gambette Celeste	4'
Viol	4'
Octave Celeste	4'
Piccolo (Tibia)	4'
Piccolo (Tibia)	4'
Flute	4'
Vox Humana	4'
Vox Humana	4'
Twelfth	2-2/3'
Piccolo	2'
Piano	8'
Mandolin	
Marimba (Re-it)	
Harp	
Chrysoglott	

Vibraphone	
Chrysoglott Damper	
Snare Drum	
TAMBOURINE	
CASTANETS	
CHINESE BLOCK	
Tom-Tom	
SAND BLOCK	
Octave	
Solo to Accompaniment	
Great Octave Accompaniment	
SECOND TOUCH	
Tuba Mirabilis	8'
Tuba Horn	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Tibia Clausa	8'
Saxophone	8'
Strings (2 rks)	8'
Piccolos (2 rks)	4'
Xylophone (Re-it)	
Glockenspiel	
Cathedral Chimes	
TRIANGLE	
Solo to Accompaniment	
Solo to Accompaniment (Pizzicato)	
Ten Adjustable Combination	
Pistons	

#### GREAT — Compass 61 Notes

Bombarde	16'
Tuba Profunda	16'
Diaphone	16'
Bass	16'
Tibia Clausa (TC)	16'
Tibia Clausa	16'
Clarinet (TC)	16'
Saxophone (TC)	16'
Solo Strings (2 rks) (TC)	16'
Violone	16'
Vox Humana (TC)	16'
Vox Humana (TC)	16'
TUBA MIRABILIS	8' - 85 p
TRUMPET	8' - 61 p
TUBA HORN	8' - 85 p
DIAPHONIC DIAPASON	8' - 73 p
OPEN DIAPASON	8' - 61 p
HORN DIAPASON	8' - 73 p
TIBIA CLAUSA	8' - 85 p
TIBIA CLAUSA	8' - 97 p
ORCHESTRAL OBOE	8' - 61 p
KINURA	8' - 61 p
CLARINET	8' - 61 p
SAXOPHONE	8' - 61 p
SOLO STRING I	8' - 73 p
SOLO STRING II	8' - 73 p
GAMBA	8' - 85 p
GAMBA CELESTE	8' - 73 p
VIOL d'Orchestre	8' - 73 p
VIOL CELESTE	8' - 73 p
KRUMET	8' - 61 p
CONCERT FLUTE	8' - 97 p
VOX HUMANA	8' - 61 p
VOX HUMANA	8' - 61 p

Piccolo	4'
Piccolo	4'
Gambette	4'
Gambette Celeste	4'
Viol	4'
Octave Celeste	4'
Flute	4'
Vox Humana	4'
Vox Humana	4'
Twelfth (Tibia)	2-2/3'
Twelfth (Tibia)	2-2/3'
Piccolo (Tibia)	2'
Piccolo (Tibia)	2'
Fifteenth	2'
Piccolo	2'
Tierce	1-3/5'
Piano	16'
PIANO	8' - 85 n
Piano	4'
MARIMBA	- 49 n
Harp	
Orchestra Bells	
SLEIGH BELLS	- 25 n
MASTER XYLOPHONE	- 37 n
XYLOPHONE	- 37 n
GLOCKENSPIEL	- 37 n
CHRYSOGLOTT	- 49 n
CATHEDRAL CHIMES	- 25 n
Sub-octave	
Solo Sub-octave	
Solo to Great	
SECOND TOUCH	
Bombarde	16'
Tuba Profunda	16'
Double English Horn	16'
Tibia Clausa (TC)	16'
Tibia Clausa	8'
Solo to Great	
Solo to Great (Pizzicato)	
Ten Adjustable Combination	
Pistons Double Touch - Masters	

#### BOMBARDE —

##### Compass 61 Notes

Bombarde	16'
Tuba Profunda	16'
Double English Horn	16'
Diaphone	16'
Tibia Clausa (TC)	16'
Tibia Clausa	16'
Trumpet	8'
Tuba Mirabilis	8'
Tuba Horn	8'
English Horn	8'
Diaphonic Diapason	8'
Open Diapason	8'
Tibia Clausa	8'
Tibia Clausa	8'
Solo String I	8'
Solo String II	8'
Gamba	8'
Gamba Celeste	8'
Viol d'Orchestre	8'
Viol Celeste	8'



**Bombarde cont.**

Concert Flute	8'
Clarion Mirabilis	4'
Clarion	4'
Piccolo	4'
Piccolo	4'
Master Xylophone	
Glockenspiel	
Snare Drum	
Great to Bombarde	
Solo Sub-octave	
Solo to Bombarde	
SECOND TOUCH	
Bombarde	16'
Tuba Profunda	16'
Double English Horn	16'
Tuba Horn	8'
Tibia Clausa	8'
Ten Adjustable Combination Pistons	

**SOLO — Compass 61 Notes**

Bombarde	16'
Tibia Clausa (TC)	16'
Tibia Clausa	16'
Saxophone (TC)	16'
Violone	16'
Trumpet	8'
Tuba Mirabilis	8'
Tuba Horn	8'
English Horn	8'
Diaphonic Diapason	8'
Open Diapason	8'
Tibia Clausa	8'
Tibia Clausa	8'
Orchestral Oboe	8'
Kinura	8'
Clarinet	8'
Saxophone	8'
Solo String I	8'
Solo String II	8
Gamba	8'
Gamba Celeste	8'
Krumet	8'
Oboe Horn	8'
Quintadena	8'
Vox Humana	8
Vox Humana	8'
Piccolo	4'
Piccolo	4'
Gambette	4'
Gambette Celeste	4'
Piccolo	2'
Piccolo	2'
Piano	8'
Marimba	
Master Xylophone	
Glockenspiel	
Orchestra Bells	
Chrysoglott	
Cathedral Chimes	
Ten Adjustable Combination Pistons	

**GENERAL — Slave Console  
(now removed from LIU)**

Crescendo Pedal
Five Expression Pedals with indicators
Five Shutter Couplers
Thunder Pedal (Diaphone)
Thunder Pedal (Reed)
Main Tremulant
Tuba Tremulant
Vox Humana Tremulant
Orchestral Tremulant
Solo Tremulant
Tibia Clausa Tremulant
Tuba Mirabilis Tremulant
Vox Humana Tremulant
Foundation Tremulant
Tibia Clausa Tremulant
One Piano Pedal - Thunder (Diaphone)
One Piano Pedal - Thunder (Reed)

**Operated by Push Button:**

AUTO HORN
FIRE GONG
STEAMBOAT WHISTLE
HORSE HOOFS
Machine Gun
BIRD EFFECT
DOOR BELL

**Tonal Analysis of the  
LIU Wurlitzer****Main Chamber  
(Left Side / Bottom)**

Tuba Horn	16-4	15" w.p.
Viol d' Orchestra	8-2	
Viol Celeste	8-4	
Clarinet	8	
Vox Humana	8	6" w.p.
Concert Flute	16-2	
Dulciana	8	
Chrysoglott (with Vibraphone action)		

**Orchestral Chamber  
(Right Side / Bottom)**

Trumpet (Brass)	8
Saxophone (Brass)	8
Quintadena	8
Horn Diapason	16-4
Orchestral Oboe	8
Kinura	8
Krumet	8
Oboe Horn	8
Solo String I	8
Solo String II	8
Master Xylophone (Single Stroke)	
Piano	
Marimba	

**Foundation Chamber  
(Left Side / Top)**

Tibia Clausa	16-2	15" w.p.
Diaphonic Diapason	16-8	15" w.p.
Gamba	16-4	15" w.p.
Gamba Celeste	8'4	15" w.p.

**Solo Chamber  
(Right Side / Top)**

Tibia Clausa	16-2	15" w.p.
Tuba Mirabilis	16-4	15" w.p.
English Horn	16-8	15" w.p.
Open Diapason	8	
Vox Humana	8	6" w.p.
Glockenspiel		
Xylophone (Small Scale; Re-iterating action)		
Sleigh Bells		
Cathedral Chimes		
Trap Shelf and effects		

All other wind pressures are 10",  
excepting the percussions.

*(Thanks to New York Theatre Organ  
Society and Tom Stehle for supplying  
the LIU Chamber Analysis.)*



*Bob Walker in the Main Chamber of the L.I.U. Wurlitzer.*



# WURLITZER OPUS CHRONOLOGY PROJECT

by William O. Schlotter

The ATOS Wurlitzer Opus Chronology Project has been steaming full ahead for the last two years. The database now has listing for 4525 (of the original 2238 Wurlitzer organs - Ed.) Wurlitzer installations. During the last two years 638 listings have been updated or created. Several organs which were listed in Judd Walton's Opus List as "unknown" have been rediscovered.

Opus 1045A, Epworth University Church, Berkeley, California, XX (Unknown) in Walton's Book, has been rediscovered as 1045B, United Methodist Church, Castro Valley, California. This special 3 manual, horseshoe console, 7 rank, unit church organ has been playing in Castro Valley for over 40 years. This unusual special sports Concert Flute, Salicional and Celeste, Muted Violin, (metal) Lieblich Gedeckt, Open Diapason, and Oboe Horn.

Another member wrote to tell us that he sold his instrument. Opus 1125A (Imperial Theatre, Ashville, North Carolina) was correctly listed as

being installed in the Harold McEachin residence in Red Springs, North Carolina, but missed the fact that the organ had also been installed in the Methodist Church in Weaverville, North Carolina. He also passed along the information that the console was not original. The original console was burned in a fire in the Imperial Theatre. He understood the Imperial Theatre acquired an identical Style E console from Spartanburg, South Carolina. A quick check of the database revealed that opus 1654A Style E of the Rex Theatre of Spartanburg, South Carolina, was listed as unknown. This undoubtedly was the source of the replacement console and the mystery of the XX listing for 1654A has been solved.

Perhaps the most reinstalled organ in the list was opus 1296A ... This Divided Style D was originally installed in the Orpheum Theatre, Akron, Ohio. This much moved organ has passed through 11 additional locations. 1296B ... St. Martha's Church, Akron, Ohio. 1296C ... Sid Pryor, Akron, Ohio. 1296D ... Kenneth Shirey, Akron, Ohio. 1296E ... Kenneth Shirey, Bath, Ohio. 1296F ... Kenneth Shirey, Pallatine, Illinois. 1296G ... Kenneth Shirey, Saratoga, California. 1296H ... Kenneth Warren, Salinas, California. 1296I ... Kenneth Warren, Fresno, California. 1296J ... A.M. Sweeney, Visalia, California. 1296L ... Sandy Fleet, Cambria, California.

One of our more distant enthusiasts has written to tell us that opus 394A

(Warwick Theatre, Kansas City, Missouri) is now in its fifth installation. This organ has wandered from Kansas City to Dayton, Ohio, to Manhattan Beach, California to Rheem, California to Willi Wiesinger's residence in Celle, Germany. This organ has certainly had a varied experience having been a theatre organ, a radio station organ, a residence organ, a pizza organ and is now learning German in a second residence.

The computer database includes far more detail than Judd Walton's list. Where known, data is listed for rank specifications, stop specifications and changes in chamber specification for the organ. Many recent Wurlitzer installations have been made up of Wurlitzer parts from many sources. A new series of numbers, starting at #3000 has been developed to indicate 'parts' organs. For theatre and commercial installations, information on seating capacity is also included. There are conflicts in opus numbers between Judd Walton's listing and the new Encyclopedia listings. The database now includes both numbering systems.

If you would like to learn what the database includes about your organ, or would like to update the database, please write, fax, or phone the project chairman.

**WILLIAM O. SCHLOTTER**  
ATOS Wurlitzer Chronology Project  
6203 Elderberry Drive  
Oakland, California 94611-1621  
Fax or Phone: 510/482-3183

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photo by anderson

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# REPORT FROM TOKYO

by Gordon A. Johnson

My wife Linda and I were in Tokyo, Japan, in early April 1996. Remembering THEATRE ORGAN articles written many years ago about the Wurlitzer in the Mitsukoshi Nihombashi Department Store, we dropped by to see if the instrument is still being used. Indeed, it is — at 10:00 a.m., 12 noon and 3:00 p.m. everyday, for 15 minutes. A very attractive and talented young lady by the name of Mikako Takahashi is the organist. The instrument remains as the original R-20 3/12, but with the addition of MIDI, integrated very nicely into the key cheek area on all 3 manuals.

I recall one of the articles about this instrument that showed brass screws holding the ivory key covers in place. I believe there was a later article which indicated that the keys had been replaced with the organ generally refurbished. In any event, I'm pleased to report that at this time the keys (and tabs) looked like new. The organ sounded very good, so it is apparently getting required maintenance.

Ms. Takahashi played several classical numbers (untremmed) and "The Sound of Music" with tremulants. Her background is apparently classical. The organ sounds magnificent in the "Main Hall" which is a 6 or 7 story atrium, with the console and chambers (right and left) on the 2nd floor. The console is in plain view from all levels. The store itself is architecturally beautiful with first class merchandise and service.

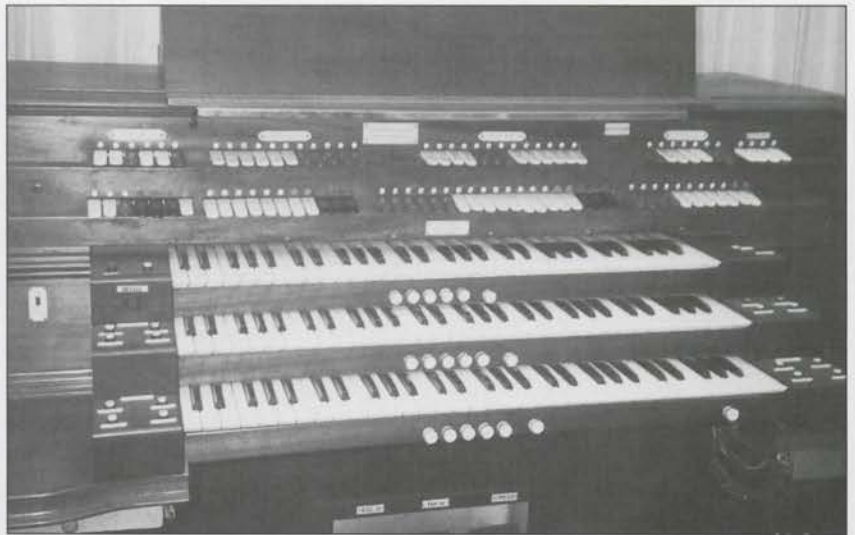
We would liked to have had the opportunity to discuss with Ms. Takahashi, her musical training, who maintains the instrument, does the roll player work and is it still used and etc. However, we could not find anyone on the staff that spoke English. We did our best as did those with whom we attempted to communicate, but to little avail.

The next time any ATOS members are in Tokyo, an interpreter might be used. I'm certain that Ms. Takahashi, who was very gracious under the difficult circumstances, would be very pleased to share her knowledge of this installation ... which very likely continues to be the only Wurlitzer in all of Japan.



*Mikako Takahashi and the Wurlitzer R-20 console.*

*Photos at right show the Wurlitzer R-20, 3/12, opus 2099 console; and the view across the atrium toward the console and chambers.*







# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

## Less Is Better

Most theatre organ programs, whether short for a chapter meeting or long for a paid admission audience, should open and close with a lively selection played on a full big sound. BUT: after the first song, do not continue on the same full registration. The only way to achieve tonal variety and contrast is to use only two or three stops at a time. Also, play only one, two or three notes at a time. Big chords with octaves tend to make everything sound the same.

Try playing a solo (one note) melody on Trumpet 8' and Tibia 4' at the middle of the keyboard. Notice the bright, clear tone this produces. Then add Tibia 8' and listen to the difference. Then play the melody one octave lower to suggest a trombone solo. Many slow-medium popular songs can be played this way, but for only eight measures at a time — then make a noticeable change.

For faster melodies, try Trumpet 8' with Tibia 8' and 2' and play one octave lower. For an extreme contrast, simply take off the Trumpet and play two or three part chords in the middle range on Tibia 8' and 2'. If the melody does not move too far or too fast, play Open Harmony: two notes with the right hand and only one note an octave lower with the left hand on the same manual.



For 3-part chord melody, set up Tibia 8' and 4', or Tibia 16', 8', 4' and play one octave higher. One of my favorite registrations is Tibia 8' and 2-2/3' with or without Vox Humana 8'

For 2-part chord melody, play the first four measures of "Someone To Watch Over Me" and the first eight measures of "Moon River" on Tibia 8' and 2'. If your organ does not have a Tibia 2', use Tibia 16' and 4' and play one octave higher.

After listening to these colorful sounds, try using them on some of your favorite slow songs. By changing one or two stops and using either chords or solo melody, you can make each 8 measure theme sound noticeably different and your audience will observe a big improvement in your music. Never mix chords and solo melody on the same registration.

More next time!

### NOTE:

### Change of Address

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Indiana 46205-1081 317/255-6441 Fax 317/255-6443

## Journal of American Organbuilding

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This publication is devoted to the dissemination of knowledge regarding the design, construction and maintenance of pipe organs in North America. Although primarily a technical journal for the benefit of organbuilding professionals, it is also a valuable resource for architects and project consultants, church musicians, building committees, seminary and university libraries, and anyone involved with the design or renovation of contemporary worship space.

Far from being the "lost art" that the average person believes it to be organbuilding in the United States and Canada is maturing and thriving in hundreds of small and large shops throughout the continent. At the same time, serious challenges lie ahead for those promoting the pipe organ in an era of limited budgets and competing options. Readers of the *Journal of American Organbuilding* will benefit from the thoughtful exchange of information and ideas intended to advance this time-honored craft.

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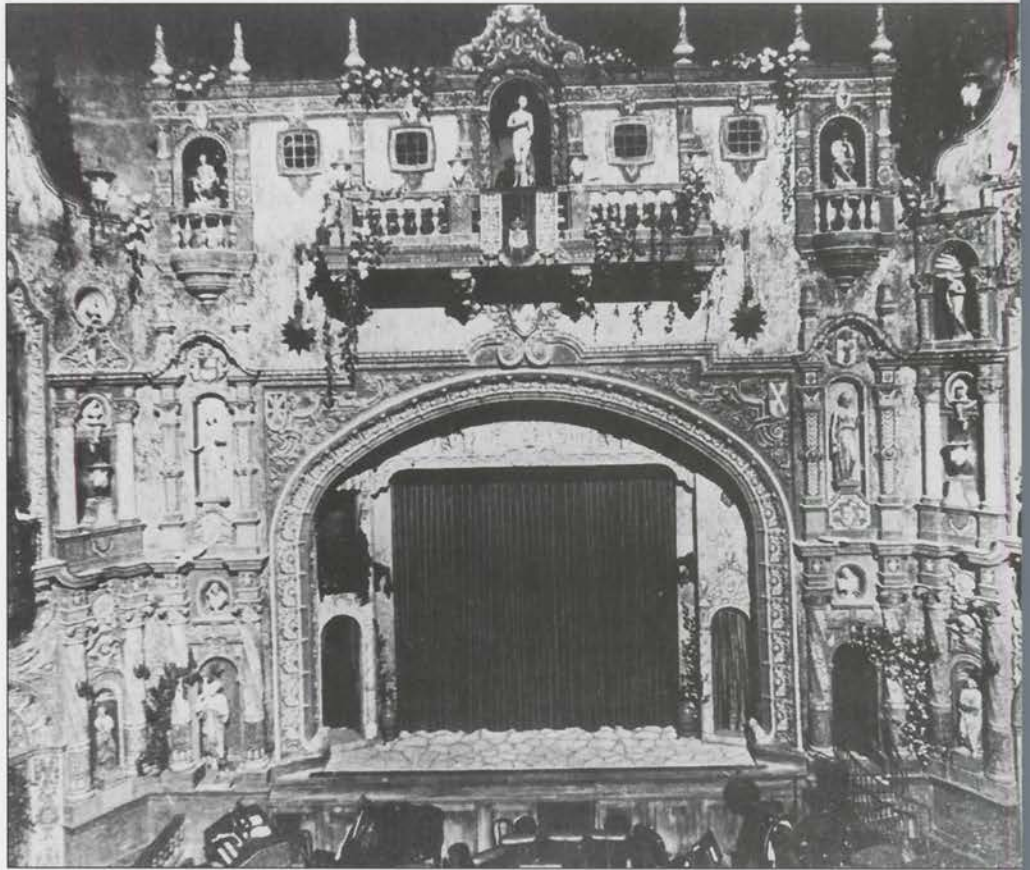
# "AN ACRE OF SEATS IN A PALACE OF SPLENDOR"

## TAMPA Tampa, Florida

Opened: October 15, 1926  
Architect: John Eberson  
Capacity: 1446  
Organ: Wurlitzer 2/8, Style F,  
Opus 1429 (Now 3/12)

*Dubbed an "Andalusian Bon-Bon" by Ben Hall, the Tampa remains a prime confection. Its small size is apparent only when contrasted with objects of known dimensions: cover the pit and it looks twice as large.*

*THS Collection photo*



Nowadays, virtually every movie theatre built before, say, 1950, is dubbed a "movie palace," with some justice, given the uninspiring character of the current crop, but in their own time, usually only the big houses fully rated the moniker. It was not common to find small theatres fitted out as elaborately as their larger brethren, but neither was it impossible, particularly in the output of John Eberson.

Perhaps because he decorated his own theatres and supplied much of the ornamental plaster, Eberson was able to give a number of his smaller projects all the trappings of a full-scale palace. A particular favorite of his, the Tampa is every square inch a real movie palace, despite its intimate scale. The lobbies, lounges and auditorium walls are crowded with the Mediterranean detail Eberson loved so much and executed so well.

The Tampa led a typical life, finally

closing in 1973. Three years later, the city bought it for \$1.00. After a modest renovation, it reopened in 1977. More detailed restoration has been accomplished since. The smallness of both auditorium and stage make large productions impractical, so film presentations have become its mainstay. As such, the Tampa remains closer to its roots than most other projects of its kind.

Removed to a church in the '60s, the organ was liberated by the Central Florida Chapter once the theatre's future was secure. Reinstalled with a 3-manual console and four additional ranks, the organ is used almost every day, thanks to a corps of volunteer organists.

*Steve Levin*

*For membership, back issue publication, photo availability, research and museum hour information, contact: Theatre Historical Society, 152 N. York Road, Suite 200, Elmhurst, IL 60126-2806. Phone 708/782-1800*





TAMPA THEATRE  
JOHN EBERSON-ARCHITECT  
212 E. SUPERIOR ST. CHICAGO.

*The walls throughout the Tampa display a favorite Ebersson treatment: textured plaster richened with delicate colored washes. The technique is both sumptuous-looking and economical. Something similar has been applied to the console. THS Collection photo*



# FOR THE RECORDS

RALPH BEAUDRY, EDITOR

## PARADISE REVISITED — LYN LARSEN



To quote from the excellent 8 pages of liner notes accompanying "Paradise Revisited," Lyn's second recording of the magnificent 5/80 Sanfilippo Wurlitzer, "... this recording is, again, diverse and filled with a broad panorama of moods and styles, and employees tone colors and sounds that are truly unique to this phenomenal instrument ... and (these selections) appear here to ... showcase particular ranks or percussions in the organ."

With the 16 selections on this 65-minute album, and his detailed liner notes guiding the way, Lyn has certainly achieved that goal. First, though, we'll once again caution listeners not to adjust the volume on their sets too high! The opening selection, "All Through the Night" is meant to be quietly meditative and should be just audible or later selections could become unpleasantly loud!

In the following two selections, "Isn't This a Lovely Day," with some delightful Crawford touches, and a wonderfully delicate "Tenderly," Lyn brings up the volume a bit. Lyn is at

his all-too-rare jazzy best on "Mr. Lucky" which features the new (and to-die-for) Deagan Solo Vibraphone.

A haunting tibia and string laden "I Concentrate on You" precedes two of Jerome Kern's least known or appreciated numbers from *Show Boat*, "Nobody Else But Me" and "Hey, Feller!" Switching moods again, Lyn plays a mellow "More Than You Know" and exotic "Lotus Land," which was surely the "Quiet Village" of 1905!

Jesse Crawford meets Jim Roseveare in a neat, bouncy version of "My Love Song" and then it's on to Lyn's wonderful orchestral transcriptions of Victor Herbert's "Spanish Serenade" and the contrasting "Cuban Serenade." For his "pure" Crawford selection, Lyn presents a snappy duplicate of "High Hat" — which is probably the way, were he alive today, Jesse would sound on this organ!

Closing out the album are Saint Saens' "Aquarium," which features the organ's subtlest voices, a near 7-minute potpourri of some favorite melodies from the three *Godfather* films, and a near slam-bang finish with that perennial favorite, "Tea For Two."

As in the two previous recordings of this unique and awesome instrument, most listeners will find the sound completely satisfying. Lyn's selections, arrangements, registrations and musical good taste are fully deserving of a "Highly Recommended" rating. CDs are \$19.95 while cassettes are \$13.95 (both postpaid) from Musical Contrasts, P.O. Box 16786, Phoenix, AZ 85011.

## MUSIC! MUSIC! MUSIC! — BILL VLASAK

From its opening on January 29, 1979 until its regrettable closing 16 years later in January, 1995, Bill Vlasak was resident organist at the Indianapolis Paramount Music Palace. The organ, Wurlitzer opus 2164, a 4/20 Publix 1 from the Oakland Paramount Theatre (which was enlarged to 42 ranks for Indianapolis) is now on its way to an entertainment center in Germany.

This is Bill's seventh recording, and the final album, of this fine instrument with its distinctive voicing and most



unique room sound. His most recent recordings, "Slow Boat to China" and "Sentimental Journey," both featured, almost exclusively, music from the 1940s. For this, Bill has moved forward to tunes from the fabulous fifties. (A few numbers were written earlier, such as the title tune and "Abba Dabba Honeymoon," but are included for a bit of variety or because they enjoyed a revival in the 50s.)

There are a generous 25 selections on this 73-minute album and each is treated to an appropriate arrangement. It's wonderful to hear again such "old" favorites, (most not having been included on pipe albums since the very earliest LPs) as "Loveliest Night of the Year," "Jambalaya," "Mr. Sandman," "Port Au Prince," "Bye Bye Baby," and "April in Portugal." While this album features mostly upbeat and very danceable tunes, several played with a Latin beat. Bill also has included the beautiful ballads "The High and Mighty," "Old Cape Cod," "Secret Love," and "When Sunny Gets Blue."

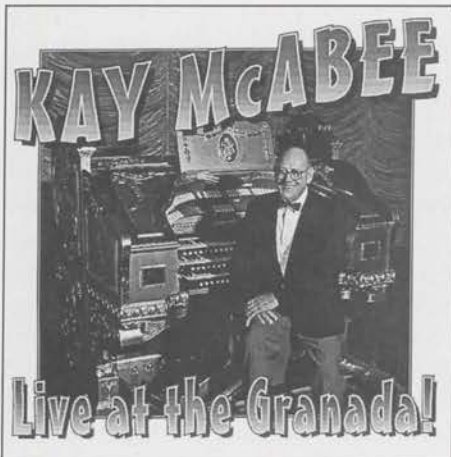
A few titles, such as "Green Door," "I Get Ideas," "Blue Tango," and "Whispering," are played pizza parlor style, featuring plenty of the organ's exposed tuned and untuned percussions, but there are no "kiddie requests" here!

While this is just a sampling of the tune list, all the selections are well arranged and accurately played — we recommend this as a wonderful nostalgic trip down memory lane to the not too distant past. CDs at \$20 and cassettes at \$14 (both postpaid) from WJV Productions, P.O. Box 129746, Indianapolis, IN 46219. (PS: Both "Slow Boat" and "Sentimental



Journey" are still available in CD format only at \$20 each from the same address.)

## KAY MCABEE LIVE AT THE GRANADA



Although Kay has been a "legend in his own time" for over four decades, this is only his sixth recording! Kay was inducted into the ATOS Hall of Fame in 1985 and his numerous concerts at both ATOS Conventions and in venues around the country have thoroughly established his reputation as a superb technician at the keyboards and one artist whose concerts are always dynamic and exciting.

More than that, Kay "remains a true original — the imitated, not the imitator." This new album of McCabe's 1995 concert, on the wonderful 3/21 Barton in Kansas City's Granada Theatre, amply demonstrates Kay well deserves these accolades.

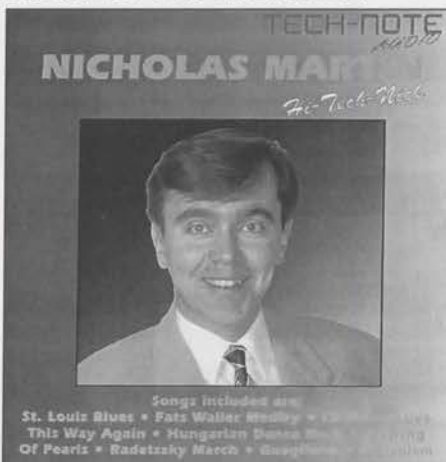
While the 13 selections on this 63-minute compact disc were [basically] recorded live, it was an amazingly quiet and attentive audience and their applause is just about all the well-placed microphones pick up, other than the magnificent full sonic range of the organ in this 1000-seat theatre's very live acoustics. The concert includes such all-time favorites as Kay's opening number "Everything's Coming Up Roses," the "Waltz in E Flat," "Voices of Spring," the "Desert Song," and a 9-1/2 minute uniquely registered yet faithful arrangement of "Slaughter on 10th Avenue."

Kay's especially sensitive, lush ballads are "The Nearness of You," "Someone to Watch Over Me," a tibia-rich "Fools Rush In" and "People." In

addition there are four tour de force selections: the "Lustspiel Overture" (which is new to this reviewer but in the best Viennese operatic tradition,) Kay's dazzling, indeed breath-taking, version of "Falling in Love With Love," "Carnival" (which is a composite of the Harry Ruby and Ernesto Lecuno themes from 20th Century Fox's 1947 Technicolor film *Carnival in Costa Rica*) and Kay's "encore," a knock-em-dead "Sabre Dance."

The unique artistry and brilliant musicianship of Kay McCabe coupled with the phenomenally realistic recording by Digital Sonic's Jim Stemke are well deserving of a "Highly Recommended" rating! Compact disc only at \$20.00 (post-paid) from Pipes and Palaces, 1117 W. 8th Street, Kansas City, MO 64101.

## HIGH TECH NICK — NICHOLAS MARTIN



For his newest album popular British organist Nicholas Martin has recorded, for the first time, his "touring" electronic Technics GA-3. All his many previous releases have been made on the 3/19 Wurlitzer at Turner's Musical Merry-Go-Round where he has been the resident artist since 1983. As seems true of all the synthesizer instruments, Nick's Technics is capable of producing reasonably accurate orchestral voices, "life like" drum patterns, and an infinite variety of piano and other percussive sounds as well as modest approximations of Hammond and some pipe organ voices.

This 60-1/2 minute CD does show a much wider range of Martin's formidable technique and musical talents for other than strict tempo dancing

and "Blackpool" style registrations. Only one of the 18 tracks is a medley; 5 delightful "Fats" Waller tunes played in his 1920s style.

The album has a wide variety of material — from an ecclesiastical "Jerusalem" to a big band "String of Pearls." There are four marches: "With Sword and Lance," "Out of the Blue March," "Radetsky March" and "Pomp and Circumstance #4." The tried and true theatre organ favorites are "Rollercoaster," "Nola," "Dancing Tambourine," and "Midnight in Mayfair." Nick's light classical selections are the "Tonight We Love" movement of *Tschaikowsky's Piano Concerto*, and Brahms's "Hungarian Dance #5."

Completing the tune list are a romantic reverberating organ version of "Be My Love," a march-along "St. Louis Blues," a softly rocking "I'll Never Love This Way Again," a rousing "Original Dixieland One-Step," and the British 1950s hit, "Guaglione."

All in all, it's a delightful potpourri that will surely appeal to electronic keyboard aficionados. Martin's playing is crisp and accurate, quite rhythmic and faithful to the spirit and flavor of the originals (especially in his march and big band arrangement.) Compact discs are \$22.00 and cassettes are \$15.00 (including air mail postage.) Checks or money orders only made payable to Lawrence Whitfield, Apt. 422, Golden Sands 1, P.O. Box 9168, Dubai, U.A.E.

## GRAND OPENINGS — VARIOUS ORGANISTS

Lawrence Whitfield, Guest Reviewer



Frank Hare of Britain's Theatre Organ Club has again been delving into the archives to produce this latest tape of 20 British recordings from 1927 to 1939. In those days every major cinema had a "Grand Opening." Since most organs were opened by a star guest rather than the names most readily associated with



them, this tape collects together these rarities.

The tape opens with the last Hill, Norman & Beard "straight" organ installed in a theatre — the Kensington Cinema, London, opened in 1926 by Charles Saxby, and "I Can't Believe That You're in Love With Me" makes a lively opener. A few months later HN&B opened their first Christie unit organ in the Elite Cinema, Wimbledon, and we hear W. Steff-Langston playing "Poeme" by Fibich. An early Wurlitzer was the 2/6 in Lozells Picture House, Birmingham (1927), and "Down South" is played with great verve by Frank Newman. Another 2/6 Wurlitzer, the Trocadero, Liverpool, opened by Sydney Gustard presenting a beautiful rendition of "Honey" with skillful use of second touch.

In 1928 an excellent 2/8 Wurlitzer was installed in the cinema attached to Madame Tussard's Waxworks in London, opened by another "big name" of the day, Edward O'Henry, who gives us a rhythmic version of the tango "San Sebastian." The first of the "big" Wurlitzers in Europe, the 4/20 in the Empire, Leicester Square, was opened by Sandy MacPherson playing a delightful "Roses of Picardy." Europe's biggest theatre organ, the 4/36 Christie in the Regal, Marble Arch, London, was opened by Quentin Maclean who demonstrates it with a surprisingly up-tempo "With a Song in My Heart" in which the tuned bird whistles get a good workout;

Five organs are presented for 1929, the first being the 3/17 Jardine in the Stoff Picture Theatre, London, and Herbert Giffiths plays "Narcissus." Leslie James plays the "Kashmiri Song" on a Wurlitzer 2/9 in the Regent, Stamford. Standaart, a Dutch builder, installed a 3/10 in the Commodore, Hammersmith, and Harry Davidson, with vocalist Sam Browne, presents "Big Ben's Saying Good Night." On the 2/9 Wurlitzer in the Regent, Brighton, Terance Casey plays a lively "Ragamuffin Romeo." "Cinderella Waltz" is played in a truly orchestral style by G.T. Pattman on the 3/13 Compton of the Astoria, Brixton.

In 1930 we hear Maclean again, this time playing "What Would You Do?" on Europe's largest Wurlitzer, the

4/21 of the Trocadero, Elephant & Castle. In 1931 Alex Taylor plays "Three's A Crowd" on the 4/12 Wurlitzer (later enlarged to a 4/14 by Wurlitzer - Ed.) in the Granada, Tooting. "Home" is played by Reginald Foort, accompanying vocalist Jack Plant, on the 3/12 Wurlitzer, Regal, Kingston-upon-Thames and Robinson Cleaver plays "Czardas" on the 3/8 Compton of the Regal, Bexley Heath.

We have three recordings from 1937: Donald Throne plays "March of the Toys" on the fiery, under-stage 3/8 Wurlitzer, Granada, Clapham Junction; James Bell at the 5/17 Compton, in the Odeon, Leicester Square, is heard in Josef Strauss' "Gay Life" waltz; and, Sidney Torch at the 4/16 Wurlitzer, Gaumont-State, Kilburn, is heard in a medley from "The Merry Widow." On the final track Reginald Dixon plays a medley of wartime favorites on the 3/10 Wurlitzer, Granada, Kingston-upon-Thames.

This is another fine collection of vintage material and the quality is excellent considering the age of the recordings. I certainly recommend it! Cassette only at \$15.00 (including air mail to the US.) Checks or money order only payable to Lawrence Whitfield, Apt. 422, Golden Sands 1, P.O. Box 9168, Dubai, United Arab Emirates.

### **BOB MITCHELL CHOIRBOYS WITH ORGAN & HARP ACCOMPANIMENT**

Although Bob Mitchell is a fine theatre and church organist, most people recognize his name for the Singing Boys Choir he began in 1934. (Bob played silent films at the Strand Theatre in Pasadena during the 1920s and still today occasionally accompanies movies at the famous Silent Film Theatre on Fairfax Avenue in Los Angeles!)

In the past 60 years Bob estimates he has trained over 750 boys, many of whom have gone on to successful film or music careers. At any one time the group numbers between 6 and 20 but on this recording there are 8. The Mitchell Boys Choir made their first movie appearance in the 1936 Jack Oakie/Lili Pons film, *That Girl From Paris*. This was followed by more than

100 other film appearances, most notably in Bing Crosby's 1944 Academy Award winning *Going My Way*. Some other outstanding films they appeared in are *The Jolson Story* (1946), Barbara Streisand's 1961 *All Night Long*, and *Robin and the Seven Hoods* in 1963.

This new cassette is a re-print of an LP which had a very limited release in the early 1950s. There are 12 selections on the 29-minute collection and we'll list the titles in their playing order: "Come Back to Sorrento," "Happy Wanderer," "Oh, What a Beautiful Morning," "Irish Lullaby," "El Rancho Grande," "I Believe," "That Wonderful Mother of Mine," "Because," "Beyond the Blue Horizon," "When You Wish Upon a Star," "Ave Maria," and "The Pledge of Allegiance (to the flag)."

Quoting from the liner notes of the original album, "The appeal of these blended voices rising in song lies in their casual easiness, youthful enthusiasm and fresh, individual interpretation given each number they do ... All together the Mitchell Boys Choir is sure to ... reach your heart in listening. George Wright, organist, and Verlye Mills, harpist, provide the instrumental background to accompany and enhance the singing of the choir."

An interesting bit of nostalgia to say the least! The organ is the famous Richard Vaughn Studio 5/21 Wurlitzer out of Chicago's Paradise Theatre. Cassette only for \$10.00 post-paid from Bob Mitchell, 713 N. Gramercy Place, Hollywood, CA 90038.

## **■ BOOK REVIEWS**

### **FROM THE GAUMONT TO THE RITZ**

Recently Simon Gledhill's "A Trinity Farewell" album was reviewed in these pages. This new "Gaumont to Ritz" brochure contains the complete history of the unique 3/8 Wurlitzer heard on the cassette. When Simon made that fund-





raising recording opus 2208 was in its interim home at Trinity Arts Center, Pudsey. There are excellent photos of the organ's original Gaumont, Oldham home and its newest (and, hopefully, final) home in the former Ritz Cinema, now Ritz Ballroom in Brighouse. This 8-page two-color booklet recounts the history of the two theatres. Its producers, the Cinema Organ Society, have thoughtfully included the organ's complete stop list. We're sure all who have "Trinity Farewell" will want to obtain this interesting publication. It's available for \$6.00, cash only please (the price includes air mail postage) from COS Sales, 13 Norton St., Elland, West Yorkshire, HX5 0LU, England.

## THE COMPTON LIST BY IVOR BUCKINGHAM



Since the John Compton Organ Company installed more theatre organs in the UK than all other builders combined, this will be an invaluable book. This is the best available information about the Comptons, since all the original factory records were destroyed during the World War II Blitz.

This spiral bound, soft-covered, 8 x 11-1/2" volume of 36 pages (plus covers) presents its information in six chapters. First is a 17-page listing of Compton installations by geographical location. The town names are in alphabetical order (London alone covers 5-1/2 pages!). Next, the organs are listed in chronological order of installation. This is followed by the organs which received various types of "Illuminated Surrounds" (not illustrated), and the lists of organs which received Solo Cello and Melotone units and, lastly, a numerical listing of the instruments built.

Since we recently reviewed Stanley Wyllie's "Fascinating Rhythm," recorded on the Ritz, Belfast, Compton, we will discuss how it is described in this book. It is shown as a 4c-10 (11) meaning 4 manuals, 10 units

and 11 ranks, with an illuminated surround of the "Union etched/engraved glass" type, Melotone (the 25th out of 73 which were installed by Comptons), was on a lift, and was opened by Harold Ramsey in 1936.

(The 4c does denote 4-manuals, while the "c" indicates the fourth manual as a "coupler" manual, i.e. other manuals only couple-up, with few of its own stops. — Ed)

Many interesting facts on each organ are contained in the "Remarks" column. For the Ritz, Belfast, we find: it had a grand piano; was damaged by flooding in both 1941 and 1970; was rebuilt in 1972 by G. Carrington; the Trumpet went to the Plough, Great Munden; the console and some parts went to B. Smallwood in Ripon, later to Casson, Morecambe; the Solo relays went to Abbey Hall, Abingdon; the Clarinet went to J. Abson; the Tuba to D. Shepherd, Holbeach; and, finally, the Krumet went to P. Palmer, Wyton House. From other sections of this volume we learn it was opus #A348 and was opened on November 9, 1936.

Since this book obviously will be of greatest value to fans of Compton organs, we also would like to call to their attention the very interesting Compton information which may be found in Geoffrey Wyatt's 1974 book, "At the Mighty Organ" (Oxford Illustrated Press ISBN 0 902280 22 8), which we believe is now out of print but probably can be found in a large library. "The Compton List" sells for \$36.00 (plus \$3.00 per order for domestic postage, \$10.00 overseas) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

## KINOORGELN UND KINOMUSIK IN DEUTSCHLAND — KARL HEINZ DETTKE

Jeff Weiler, Guest Reviewer

Sprechen Sie Deutsch? If so, you'll thoroughly enjoy an exciting new book, *Kinoorgeln und Kinomusik in Deutschland*. Literally translated, that means "Cinema Organs and Cinema Music in Germany."

Scholarly writing having to do with our particular interests, those being theatre organs and silent film music, is exceedingly rare in any language. It's

always cause for general rejoicing when the literature is increased, especially when we are given the opportunity of knowing more about the role of theatre organs in another culture. But don't think you need to read German fluently to derive enjoyment from this book.

The author, Karl Heinz Dettke, is an educator by profession, and co-founded Germany's Kino Orgel Club. His book, published just last fall, examines the history and application of theatre organs in Germany, Kinoorganisten (that's German theatre organists) with discographies, and the output of a number of theatre organ builders such as Walcker, Hupfeld, Welte & Söhne, and yes, the Rudolph Wurlitzer Company. Just reading the specifications is fascinating! When is the last time you played a riff on a Jazztrompete 8' or a counter melody on a Jubalflöte mit tremulanten?

We also find incipets (short notated musical fragments) of thematic musical material for use in accompanying silent films — including several by Wagner, Schumann, and Schubert. Of course, Wagner was and is the quintessential German composer and I would have thought that the use of his work in Kinomusik would have been tantamount to heresy!

The appendix is of particular interest. We find quite a comprehensive bibliography, a listing of some 140 organs installed in German theatres catalogued by city, and a compendium of popular theatre organs with model specifications and prices.

This hard cover book contains 49 photographs amongst its 465 pages. The graphic design is excellent and the binding is robust. I heartily recommend *Kinoorgeln und Kinomusik in Deutschland* and, again, if your Deutsch isn't all that gut, there's still plenty that can be absorbed.

Your local book dealer can help you obtain this book. Ordering information is as follows: Dettke, Karl Heinz, *Kinoorgeln und Kinomusik in Deutschland*. Stuttgart: J.B. Metzler, 1995. ISBN 3-476-01297-2. The price is 128.00 DM which, at the time of this writing, is about \$88.45 but since the book has to be imported, expect to pay a little more. Auf Wiedersehen!

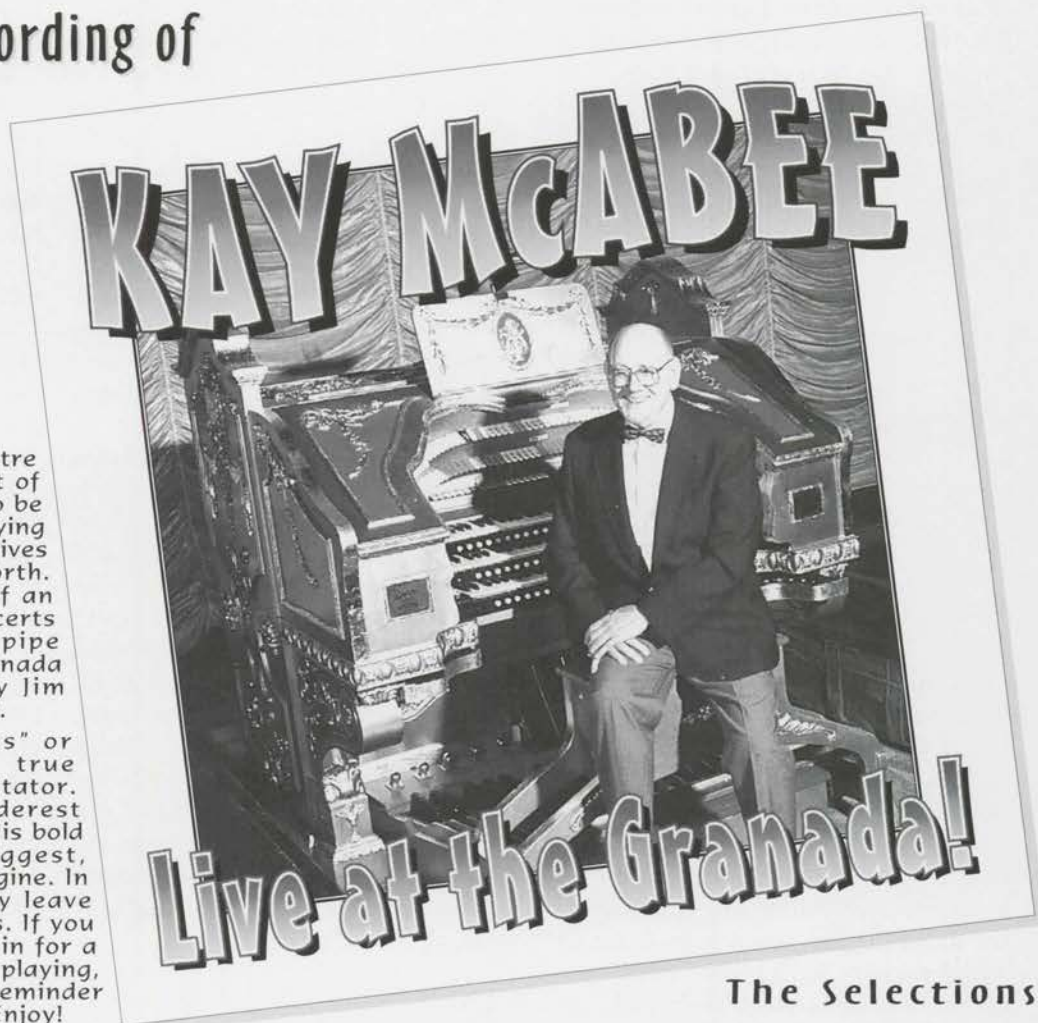


# Experience life "on the edge of your seat" with Kay McAbee's latest CD!

This is the final recording of one of America's favorite concert theatre organs, played by one of America's favorite organists!

Kay McAbee is one of those theatre organists who "come alive" in front of an audience. There always seems to be an element of excitement in his playing that brings audiences to life and gives them more than their money's worth. This disc was recorded in front of an audience during one of Kay's concerts on the 3m/21r Grande Barton pipe organ in Kansas City's famed Granada Theatre on August 10, 1995, by Jim Stemke of Digital Sonic Productions.

In this age of musical "clones" or "copycats", Kay remains a true original—the imitated, not the imitator. His ballads are some of the tenderest ever played on the theatre organ. His bold showpieces are some of the biggest, brassiest experiences you can imagine. In concerts and on recordings, they leave listeners on the edge of their seats. If you have never heard him play, you're in for a real musical treat. If you know his playing, then this should be a wonderful reminder of life "on the edge of your seat." Enjoy!



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Canadians add \$2.00 per item. All others outside U.S. add \$4.00 per item.



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## The Selections

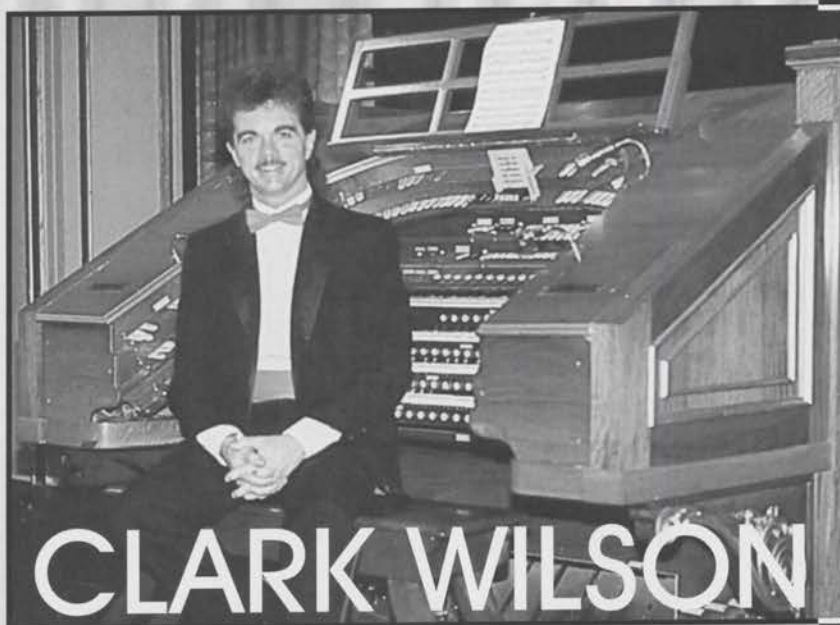
- Everything's Comin' Up Roses
  - The Nearness of You
    - Waltz in E Flat
- Someone to Watch Over Me
  - Lustspiel Overture
- Falling in Love With Love
  - Fools Rush In
- Slaughter on Tenth Avenue
  - People
- Voices of Spring
  - Desert Song
    - Carnival
  - Sabre Dance



COLONIAL

GOODBYE TO THE KIMBALL!  
2:30 CLARK WILSON

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The Television March



Fun to be Fooled



Remembering Rosy:

The King Kong March

Two Cigarettes in the Dark

Zing, Went the Strings of My Heart

I Get a Kick out of You

In My Garden

The Trolley Song



Pick Yourself Up



You Are the Wind Beneath My Wings



Victory at Sea:

Song of the High Seas

Submarines in a Calm Sea

Beneath the Southern Cross

Guadacanal March

Theme of Growing and Building

Fiddlin' Off Watch

Sunny Pacific Islands

The Approaching Enemy and the Attack

Death and Debris

Hymn of Victory



You/Who



More Than You Know



Burton Lane Medley:

How'd Ya Like to Love Me?

How Are Things in Glocca Morra?

Applause, Applause



Farewell Medley:

Count Your Blessings

The Song Is Ended

Thanks for the Memories

Auld Lang Syne



*This intriguing pair of articles from the first couple years of The Tibia provides some educational fireworks between the late Organbuilder, Ed Gress and the late famed organist, Quentin Maclean. If nothing else, the Maclean article tends to lend some education in the, perhaps, "different" Wurlitzer styles found in the United Kingdom.*

## The Tibia, Winter 1956 — Vol. 1, No. 4

# EXPLORING ENGLAND -- AND ITS ORGANS

by J.J. Critser and G. Edgar Gress\*

*\*The opinions expressed in this article are those of the authors and do not necessarily reflect those held by A.T.O.E. members in general.*

Whatever we Americans may think of the theatre organs of England and the way they are played, our opinions are necessarily based largely on second-hand information. We have little chance to make direct comparisons other than by the often deceiving means of phonograph records and by reading such descriptions as English writers, unfamiliar with what we are used to in America, may write.

We have both had a wide acquaintance with the field in America, and when the exigencies of military service contrived to transport us to Europe, we had a singular opportunity to make a detailed study of the entire British theatre organ field in the light of our previous knowledge. It is our hope that our findings and opinions may therefore have some value, based as they are on such a background, and be the more pertinent for American readers.

### ORGAN EXPEDITION

Spurred on by insatiable curiosity and feeling that there would be much to learn, we mapped out a systematic eight-day exploration trip with all the care that goes into the advance planning for an Antarctic expedition. Traveling by car, we were able to cover an enormous amount of territory in a short time, visiting as many as four or five organs in a single day and hearing the playing of a wide selection of organists. Although our schedule was packed and on many an occasion we were forced to choose between eat-

ing dinner and seeing one more organ (resolved, of course, in favor of the latter!), we found the trip most interesting and enjoyable.

Although there is no point in giving a detailed description of each instrument we saw since all the specifications of the more important organs have been published time and again, it may be of interest to give some of our impressions in general terms and speak at some length about how they apply to specific instruments and players.

### STILL ALIVE

Although the past tense must largely be used in referring to the theatre organ in America, the institution is still very much alive in England, with over forty organists broadcasting regularly over the BBC and a considerable number of the larger theatres still using their organs, at least on important occasions. In any case one never sees the distressingly frequent sight we Americans take for granted, of a once-heralded organ rotting away unused and uncared for until it gets in the way of a new super-duper screen and is bodily carted off to the junk heap. As one theatre manager put it, "We feel that our organ represents a large investment to be safeguarded, and even if we don't find it economic to use it continuously, it does no harm to have it. The show business being what it is, we may be very thankful some day that we kept the organ and took care of it."

One famous English organist now living in America had warned us that there were only two kinds of theatre organs: Wurlitzers, and imitations of Wurlitzers, never as good as the real

McCoy. Certainly this is not the case! Not that there were not many cheap "imitation Wurlitzers" built both in England and in America; but the unit organ designer has a wide latitude in which to work, and depending on just what sort of result he is trying to achieve, can produce widely varying instruments.

### A DIFFERENT OUTLOOK

Thus it was our conclusion that the English organists and organ builders, even including the Wurlitzer representatives there, look at the theatre organ in an entirely different light than we do, and far from imitating the American Wurlitzers, actually drastically modified the tone of those imported there to suit their own ideas and style of playing. As is well known, before Jesse Crawford consented to appear at the Empire, Leicester Square, London, he had the Wurlitzer organ there considerably altered. On paper this organ seems no different from those he was used to in America, but after hearing some other English Wurlitzer installations it's not difficult to imagine just what those alterations might have been.

It's significant, we think, that Wurlitzer eventually dropped the original name "Hope-Jones Unit Orchestra" on the nameplates of their instruments, for the whole tradition of the American theatre organ has been rooted in its treatment as an organ, not an imitation orchestra. From the time Jesse Crawford first sat down at a Wurlitzer and began to play it as a fascinating new instrument in its own right, the "Unit Orchestra" concept was dead and stayed that way so far as America was concerned. Others fol-



lowed suit and one can trace the chain through Richard Leibert and Don Baker right down to George Wright's recent work at the New York Paramount organ. Organs were built accordingly and the "sobbing" Tibias and weeping reeds and strings so synonymous with the theatre organ in America hardly have any counterpart in the orchestra!

In a recent article entitled "The Theatre Organ and its Tonal Design," one of the present writers summarizes the American concept as a collection of "highly characteristic primary tone colors capable of being freely mixed to provide a wealth of subtle effects," and goes on to speak of "rich, many-voiced ensemble effects typical of the theatre organ," held together by "many tremulants beating against each other in such a way that the regular, mechanical pulses of each are lost to the ear in the vibrant sound resulting." Right down to its location at both sides of the theatre so as to engulf the audience in a tide of diffused, lush sound, the typical American instrument demonstrates how complete was its early break with orchestralism.

Probably the best American theatre organ is the magnificent thirty-six rank Wurlitzer in the Paramount Theatre, New York. Built regardless of cost for Jesse Crawford and largely his own design, it proved such a success that Wurlitzer went on to build four more organs exactly like it. Essentially based on three huge Tibias, four Vox Humanas and enormous masses of silky strings and rich, colorful reeds, this instrument can produce the lushest sounds ever to come from an organ, as George Wright so ably demonstrated. Even the English Post Horn in this organ, used with its powerful tremulant, is rich and lyrical. Its stoplist is contrived so as to make it easy to exploit its predominantly mass ensemble effects: for example, the



Above: *Discord on the Wurlitzer organ, Trocadero Cinema, Elephant and Castle, London. Below: Concord.*



Great plays nearly every rank in the organ at a wide range of pitches, as was usual with Wurlitzer.

But the most typical English theatre organ, by coincidence also having thirty-six ranks, is that of the Odeon, Marble Arch, London — and what a completely different sort of thing it is! Like the Paramount organ, it was designed by the country's leading theatre organist, Quentin Maclean in this case. It demonstrates admirably the requirements of the English school of theatre players.

If the Paramount organ was basi-

cally a new and different instrument, that at Marble Arch is essentially an orchestral one. For the English organists began as highly competent church and concert players, totally unlike Crawford. From this background they evolved their style of playing, progressing from orchestral transcriptions played on the straight organ to orchestral transcriptions played on the unit organ. Forced to play jazz, they produced Sydney Torch, who took the next logical step and proceeded to play jazz like a jazz band!

If the American ideal was to flood the audience from all sides in a cascade of rich, lush ensemble effects — an extensive approach, if you please — the English were governed by an opposing intensive concert. Several times during our tour, organists expressed to us their horror of using two Tibias at once, lest their separate tremulants "fight" with each other. Such remarks startled us considerably until we realized that the English look on the Tibia primarily as a stop intended to give body to the strings exactly as does the resonating cavity of an orchestral stringed instrument. They use the orchestral reeds strictly for solo purposes, and far from any idea of rich lushness, these stops are voiced in a dry, incisive, realistic manner. Full organ is dominated by Tuba and Trumpet tone of a type totally unlike that of the brilliantly melodious Wurlitzer English Post Horn and smooth Tubas, just as the brass choir is the crowning glory of the orchestra. Percussion tone is an integral part of the scheme, never looked upon as a novelty to be used only for special effects.

#### MARBLE ARCH VS. PARAMOUNT

Consider how these concepts apply to the Marble Arch organ. The first obvious difference between it and the New York Paramount instrument is



one of location. Why cram the largest theatre unit organ in Europe into the auditorium's right-hand chambers, leaving nothing behind the left-hand grille but a Carillon attachment? Because an orchestra would never be split between two sides of a room! How is the tonal material organized? Into String, Woodwind, and what amounts to Brass sections. Tibias and Vox Humanas, far from being the backbone of the organ, are present in much smaller quantities than at the Paramount — only one Vox

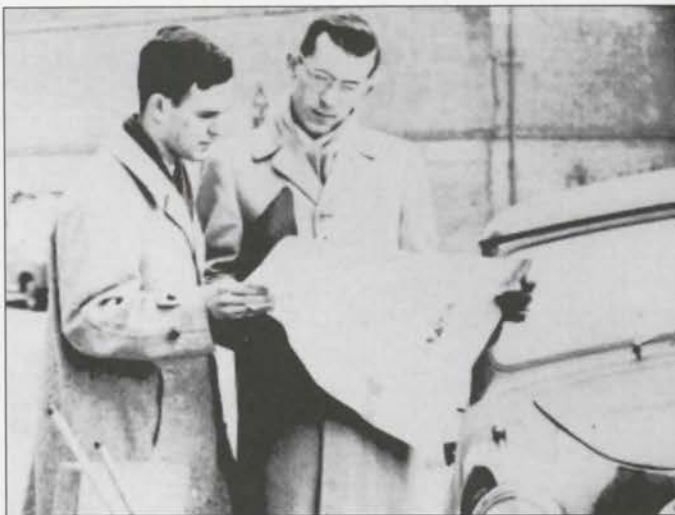
Humana appears and even then its voicing is that of a solo stop. There are indeed two Tibias, but true to the idea of their going with the strings, we find the large one on a mere ten inches wind pressure (later increased) and the other on an astonishingly low five inches. Compare this with the New York organ, where in a hardly larger room the Solo Tibia is on twenty-five inches wind and the two others on fifteen inches.

The voicing throughout is highly imitative. An example is the Saxophone stop, which sounds much like a Tuba with an added dry, reedy twang and resembles its namesake startlingly well. Compared with it, a Wurlitzer Saxophone seems more like a Vox Humana with the caps removed. As for strings, there are fifteen ranks of them — nearly twice the Paramount's eight, and almost half the total number of ranks in the organ.

Chorus reeds of the straight organ type, never used by Wurlitzer, dominate full organ with ease and the layout of the console accordingly differs from that of the Paramount organ. Instead of the Great being an ensemble manual, it's more like Wurlitzer's Bombarde, playing the brass and foundation stops almost exclusively. Only by coupling can everything in the organ be played from a single manual.

#### OTHER BRITISH ORGANS.

Thus we found a completely different type of unit organ in England, designed for a different style of playing. It may be of interest if we give a



Authors Ed Gress (left) and Jerry Critser.

few of our impressions of some of the better-known instruments we visited, bearing in mind the basic style of design and voicing and regulation quite common to all of them. First, we discuss the three chief British makes Compton, Christie and Conacher.

1. *Odeon, Marble Arch, London: Christie, 4m/36r.* In practice the organ is as good as its excellent design, and although it takes time to get used to, it is amazingly versatile and beautifully voiced.

2. *Dome, Brighton: Christie, 4m/40r.* Another very effective instrument, basically an orchestral unit organ but with some straight organ features added in the attempt to produce a "dual-purpose" design. Installed in chambers at both sides of the stage in quite a small auditorium, it "gets out" excellently, and has the most compact large horseshoe console we've ever come across.

3. *Regal, Edmonton, London: Christie, 4m/15r.* Well known through the many recordings of Sydney Torch, this organ sounds nothing like the records. Installed in two chambers to the right of the stage, it seems exceedingly dead and muffled due to the very dead acoustics. Its Post Horn is the driest, thinnest such stop we've ever heard.

4. *Odeon, Tottenham Court Road, London: Compton, 4m/12r.* Completely in the English style, this organ in two chambers on the right side of the auditorium, contains an example of the well-known Compton Melotone unit, sounding not unlike the early Hammond organs and providing organ-like tones and in addition some curious vibra-harp and marimba effects.

5. *Guildhall, Southampton: Compton, 50r with two 4m consoles.* Basically a concert organ with a second horseshoe console playing it as a unit instrument, this installation is not very successful for either purpose, largely due to the highly resonant acoustics and the organ's impossible location high over the stage. Its chief feature is

a tremendous array of big Tubas and Trumpets.

6. *Odeon, Southampton: Conacher, 4m/13r.* One of several similar instruments built by the company, this is an organ completely in the style we have been discussing, with some very good string and reed voicing of the type.

7. *BBC Studio, Jubilee Chapel, Hoxton, London: Moller, 5m/27r.* Although built in America, this famous organ is thoroughly in the English style, having been designed, of course, by Reginald Foort as a touring instrument. After seventeen years of hard use it's still going strong and is used an average of eight hours a day for broadcasts and rehearsals. We

visited it a few days after it had received a thorough overhauling and cleaning and found it quite exciting. Totally unlike most of its recordings and broadcasts, its voicing is exceedingly pungent and incisive and the strings and reeds have a dry realism that is quite uncommon. Of course the organ sounds tremendous in such a small studio and the fiery, trumpety Post Horn must be heard to be believed! A few recent modifications include the temporary removal of the top manual to make room for an electronic toy, and, more serious, the excision of the No. 1 Tibia, its stopkeys now being wired to the Doppel Flute rank. This latter simply demonstrates further the typical British misunderstanding of our use of the Tibias. Foort, familiar as he was with the New York Paramount organ, had seen the usefulness of such a stop with a powerful tremulant, but evidently his countrymen do not; having reduced its tremulant to a mere flutter, they naturally found it hooty and piercing, and finally did away with it entirely.

#### WURLITZERS IN BRITAIN

With all this in mind it should be evident that the organs Wurlitzer sent over from America needed some drastic alterations to satisfy English ears. Of course they could not be completely rebuilt, but their voicing and regulation could be changed, and usually was. Our first reaction was that no one had ever regulated them properly — we'd never heard sounds like those from Wurlitzers back home. Later, placing things in perspective, we could see that the British had simply adjusted these instruments to fit their own style of playing. It's especially interesting to study those actually designed in England; for example, for the English organists Wurlitzer had to provide a fiery reed chorus, and this they did by developing modified ver-



sions of their usually ultra-smooth Tubas, a special, less cutting Post Horn on only ten inches wind pressure, and a completely new stop, the French Trumpet. As for some actual installations:

8. Gaumont-State, Kilburn, London: Wurlitzer, 4m/16r. On paper one of the strangest organs ever to bear the company's nameplate, this instrument, designed for Sydney Torch, is an excellent example of an "Anglicized" Wurlitzer. Any idea of lushness is strictly banished and aside from two Tubas, a French Trumpet and a Post Horn, the only reeds are a sharp Krumet and a soft Vox Humana, quite in accord with the Torch jazz-band style. Although this organ sounds much like its recordings, the resemblance is in tone only; for all its loud reeds, the pipes, in two chambers to the left of the stage, seem bottled-up and distant. The Wurlitzer touch remains in that the two Tibias, while quiet and subdued, have a much more singing tone than one usually finds in British-made organs.

9. Granada, Tooting, London: Wurlitzer, 4m/14r. While quite similar to Kilburn in design and voicing, this organ is by far the more effective due to its locations under the stage of a much smaller auditorium. The organist can certainly hear what he's doing — with a vengeance. The voicing is typically clean and crisp.

10. Odean, Leeds: Wurlitzer, 3m/19r. No wonder Jesse Crawford liked this instrument so much. It's the exact opposite of Kilburn or Tooting and is one of the most nearly American sounding Wurlitzers in England, resembling very much a similar installation in Loew's Memorial Theatre, Boston, Mass.

11. Trocadero, Elephant and Castle, London: Wurlitzer, 4m/21r. Falling somewhere between Kilburn or Tooting and Leeds, this organ, perhaps due to the acoustics, sounds very refined and retains this quality of refinement even with the tremulants turned off — something which Quentin Maclean puts to good use on many of his excellent recordings of the instrument.

12. Empire, Leicester Square, London: Wurlitzer, 4m/20r. Rather similar to the Trocadero organ, this one is, however not as effective, and lacks the Tuba Mirabilis and Post Horn of the former instrument. Like it, and also like the Leeds organ, it is installed in the typical American divided manner, something hardly ever done by the English builders.

#### MUSICAL IMPLICATIONS

Thus in England we found a style of theatre organ design, voicing and playing based largely on imitating the orchestra or the jazz band. Let us now briefly consider some of its musical implications.

It should be obvious that the sheer

imitation of one instrument by another, if carried to its logical conclusion, can have no musical purpose whatever. One can always ask, "Why an imitation? Why not the genuine article?" and be perfectly correct in so doing, for no matter how adept the imitation, it is still just an imitation. The most cleverly made orchestral organ conceivable, played by a dozen different organists from a dozen different consoles, could never take the place of a symphony orchestra. Indeed, the closer the imitation came, the more ludicrous would be its effect.

It is absolutely essential to realize that the organ, even the "orchestral" organ, is something more than a one-man band, but a fascinating instrument in its own right, with its own capabilities and limitations. Clearly, he organist much approach whatever music he would play simply as music — not piano music, orchestra music, or jazz-band music — and interpret it in terms of the organ and the organ's possibilities, not those of some extraneous instrument. Only then can the result have any musical significance whatever. Herein, it seems to us, lies at the same time the greatest shortcoming and the greatest potential of the English approach to the theatre organ. There is nothing inherently wrong in transcribing for the theatre organ works originally written for other instruments, however wrong it may be to play transcriptions on the legitimate organ. For while the legitimate organ has an extensive literature of its own, unfortunately the theatre organ has not, and almost anything played on it must be to some extent a transcription.

Neither can we see anything wrong with the English type of theatre organ design and dry, realistic voicing. Regardless of whether it was originally intended to imitate the orchestra, such an incisive, clean sound is no doubt better suited to complicated, fast-moving music than the indefinite, ethereal lushness of the American style.

#### THE ORGANIST'S ROLE

Therefore it is the organist's musical sense and imagination which are at the crux of the matter. If he would play orchestral music, he must have

the insight not only to interpret it well as does an orchestra conductor, but to go further and adapt it to the new and different medium. And this is no small task. When even so thorough a musician as Quentin Maclean never got beyond the stage of literal orchestral imitation, it is no wonder that his less gifted colleagues haven't either. The state of English theatre organ playing today unfortunately ranges from mediocre to unspeakable and one finds few organists indeed who even so much as care about their playing, beyond the fact that through it they can eat thrice daily. Rather than exert their atrophied minds, these musical nonentities are content to pull out their battered old piano-conductor scores and feebly grind out what somehow passes for music, with all the musical wit of a three-speed phonograph. At a level considerably below even this rock-bottom are those who, not content to half-heartedly emulate the orchestra, insist on imitating a merry-go-round or one-man band. This latter type of creature seems especially prevalent at certain western and southern sea-side resorts, and one can only hope for a cleansing tidal wave.

But we need not end on so black a note. Fortunately there have been, and still are, a few really serious musicians at work in the theatre organ idiom. Prominent among them in the period just before World War II was Stuart Barrie, whose work is surprisingly little known considering its superb quality. Barrie had an incredible genius for handling orchestral transcriptions in the way we have been discussing, translating the composer's intentions into theatre organ terms without losing a particle of the original musical meaning, and indeed often enhancing it. Further in the past, Sydney Torch never seemed to go too far with his jazz-band style, always leaving himself a generous amount of leeway in which to adapt the jazz-band idiom to the organ.

#### TWO PRESENT-DAY ORGANISTS

We have spoken at length about the magnificent organ at Marble Arch, and it is a pleasure to report that the musical genius of its present organist, Gerald Shaw, is quite as magnificent



# THE “ANGLICISED WURLITZER” MYTH

by Quentin Maclean, Toronto, Canada



English console star John Madin at the Granada, Tooting.

as the organ. If John Howlett is facetiously known as the “bishop” of the profession, surely Shaw is the pope! Possessing formidable technical ability and musical insight, and a real enthusiasm for the instrument, Shaw inherits the tradition of Stuart Barrie and not only plays music beautifully, but re-creates it as a living entity in his process. As if this were not enough, he’s one of the very few Englishmen ever to really understand the work of Jesse Crawford and the American school. Everything Shaw plays is polished to perfection and an exciting musical experience.

Another prominent modern organist is Bryan Rodwell of the Granada circuit. Rodwell is evolving a style genuinely new and original in his attempts to play the theatre organ as a progressive jazz instrument. Understanding thoroughly this quite intellectual idiom, he has the technique to play in it most interestingly. Rodwell will indeed bear watching.

It was a privilege and a great pleasure to be able to study in such detail the British theatre organ scene, and in concluding we should like to express our appreciation to the many organists, theatre executives, and organ builders who contributed so much towards making our explorations successful. Especial thanks are due Mr. L.B. Fancourt of Circuits Management Association Ltd., to Mr. J.I. Taylor of the John Compton Organ Company Ltd., and to the British Broadcasting Corporation. ■

In the previous issue of *The Tibia*, two congenial and generally well informed theatre-organ enthusiasts — J.J. Critser and G. Edgar Gress — claim to have discovered a strange new object which they call the “Anglicised Wurlitzer.” Such an intriguing concept, however, was a purely imaginary one without any factual basis, as I shall attempt to prove, although in no spirit of acrid controversy, as I am sincerely grateful to these two young American organ-lovers for their kind remarks concerning the Odeon, Marble Arch organ, for the stoplist of which I was responsible. They will, I am sure, be gratified to learn that I felt no regrets at exchanging my custom built 30r Christie for a stock American 21r Wurlitzer at the Trocadero, Elephant & Castle, over which it was my privilege and delight to preside for nine consecutive years.

With the exception of three examples which will be discussed later, all the Wurlitzers imported into England were strictly stock models; the most frequently met with being what was known there as a Model F. This was an 8-rank two-chamber job consisting of:

MAIN	SOLO
16' Bourdon-Concert Flute	16' Tuba Horn
8' Open Diapason	8' Tibia Clausa
8' Violin	8' Vox Humana
8' Violin Celeste	
8' Clarinet	

All on 10-in. wind, except Tuba Horn and Vox Humana.

This model was well exploited by Jack Courtney, who had learned his trade in the States, and was the first to introduce the American conception of theatre-organ style into England. Following him came Albert Hay Malotte, who was imported to demonstrate the 15-ranker at the Plaza,

Piccadilly Circus. This job suffered from atrocious location, the Main chamber being at the left side on main-floor level, while the Solo division was over the stage, with the 32' Diaphone somewhere in the roof! It served however, to introduce to the British theatre-organ public the Wurlitzer Brass Trumpet, Saxophone, and Kinura ranks; as well as to some novel ideas in the presentation of organ solo interludes on the part of A.H.M., such as whistling duets with himself and “Piccolo 4” in Valencia, which was No. One on the Hit Parade at that time. Malotte’s premature demise was a great loss to the theatre-organ world — I cannot listen to the Lord’s Prayer without feeling a deep nostalgic regret.

The Fall of 1928 saw the installation in London of both the largest English-built and American theatre-organs — the 30r Christie at the Odeon, Marble Arch, and the 20r Wurlitzer at the Empire, Leicester Square. As I have been credited with having designed the Odeon organ, I feel it only fair to point out that my share in the design consisted of writing down a list of stop-names distributed over four manuals and pedal, plus some verbal suggestions as to the kind of tone-quality I had in mind. Scales, wind-pressures, and the Herculean task of finding room for everything in the cramped quarters available, in fact all the manifold tasks implied by the word “design” were carried out by that ace British organ designer and builder — Herbert Norman. My selection of pipe-units for the Odeon organ was made on the basis of providing a highly flexible instrument for the accompaniment of silent movies, which seemed to call for a wide variety of relatively subdued, yet contrasting tone-colors. Solo interludes were a



secondary consideration, as the Odeon at that time featured a 20-piece pit orchestra, which combined with the organ for the spotlight interlude. Owing to cramped chamber space, and the acoustics of the Odeon which tended to favor the higher frequencies, the ensemble of the organ was almost entirely dominated by the brilliant chorus reeds, which overshadowed the rather too delicately voiced flues and strings. At that time also, Compton and Christie were making their Tibia ranks of metal, which suggests an adaptation of an old riddle — “When is a Tibia not a Tibia?” Answer — “when it’s made of metal.” Hope-Jones showed remarkable acumen when he gave the name “Kalliope” to one of his early experiments in large-scaled stopped metal ranks! A similar preference for metal flute stops is discernible among most American church-organ builders today. The smaller “Tibia Minor” in the Odeon organ was not a true Tibia, but a “Zauberflöte” of harmonic stopped metal pipes.

Within a couple of months of the Odeon opening, the 20r Wurlitzer at the Empire was introduced to London theatre patrons by the Canadian-born Sandy Macpherson, who was brought over from the States by MGM, for whom he had previously worked as official Wurlitzer demonstrator. Sandy’s genial personality and attractive interlude presentations quickly endeared him to the British public and eventually secured him the post of successor to Reg Foort as the official BBC Theatre Organist, a position which he still occupies with distinction. The fact that the two larger Wurlitzer installations up to this time were being played by players imported from the States proves conclusively that these organs were stock American models, and not, as our two young friends suggest, instruments modified to suit British preferences. The same applies to the 21r Trocadero organ, installed two years after the Empire. This organ is unusual for its size in having only one Tibia, the larger scaled kind, on 15-in. wind. I was informed by my friend Harold Ramsay that this particular model was known in the States as a “Publix No. 1,” and was in every respect a stock

factory job. Ramsay is another Canadian who came to England from the States, and was for many years resident organist at the Granada, Tooting. He is at present occupying the Chair of Music at the University of Alberta in his home town Calgary.

I can well remember Jesse Crawford’s visit to the Empire, where he endeared himself to us as much by his modestly unassuming personality as by his superb artistry. Apart from having the seven Tremulants carefully adjusted to his liking, Jesse did not ask for any tonal modifications to the organ, nor would they have been necessary, as this particular instrument was, as it stood, admirably suited to his highly individual style, being “lush” almost to the point of tonal indigestibility — a complete contrast to the reed-dominated Odeon ensemble. The Trocadero was, in my opinion, a better balanced and more tonally versatile instrument, but it probably would not have suited Jesse as well as did the Empire.

The London Wurlitzer agency at that time was in the capable hands of Walter Pearce, a practical organ-builder who had formerly worked for the Aeolian Company in the States, and was, in association with Major S.J. Wright, responsible for introducing the Wurlitzer into England. Wally and a small but highly efficient staff did a first-rate job of installation, tuning, and routine maintenance, but the factory was not equipped to carry out any major alterations to the pipework, and any requests of this kind would most surely have met with stern disapproval, as the whole organization was inspired by a spirit of ardent enthusiasm and pride at being associated with the magic name of Wurlitzer, most of the personnel having served their apprenticeship with British firms. There was, however, one way in which some tonal modifications could be made in the stock before they left North Tonawanda, by substituting other ranks for those normally included therein. The London office had a copy of a kind of pipe-rank catalogue issued by the Wurlitzer Company, from which the buyer was at liberty to choose within reason any combination of pipe ranks to suit his individual taste, a golden opportunity

of which I was able to avail myself on three occasions. The first of these “customized Wurlitzers” was installed at the Gaumont, Watford; and was a modification of the standard 8-rank Model F, as follows:

MAIN	SOLO
16' Diaphonic Diapason (15 in. w.p.)	8' Tibia Clausa
16' Bourdon-Concert Flute	8' Vox Humana
8' Solo String	8' French Trumpet
8' Dulciana	
8' Saxophone	

The “French Trumpet” was included in the American factory list of available pipe-ranks, and could not, therefore, have been a special stop designed for the English market, as the Watford job was the first for which any changes had been requested. This rank is made of ordinary pipe-metal instead of brass, and resembles in tone-quality what the church-organ makers call a “Cornopean” with a little more “bite” to it. Although not lacking in brilliance, it seems to blend better with the other ranks than the brass variety, especially in a small scheme like this. I found the large-scale Diapason quite a good substitute for the discarded Tuba Horn, to which it bears some tonal resemblance. The Celeste, being only a slightly smaller version of the Viol d’Orchestre, seemed rather a waste in a scheme of only eight ranks, and was therefore replaced by the different-colored Dulciana. Where only one String stop is provided, the broader-toned Solo String seems a better choice than the narrow-scaled Viol or Violin. In respect of tonal versatility, the Saxophone proved of more value than the Clarinet usually included in this model.

My second venture at customizing the Wurlitzer was at the State, Kilburn, where the budget permitted a choice of 16 ranks, double the size of my initial Watford experiment. This organ was not, as has been stated, designed for Sidney Torch or for anyone else, but embodied by conception of a 16r Wurlitzer giving, bluntly, the best value for money, from a tonal point of view. My friends Critser and Gress consider this a “strange scheme, with all ideas of ‘lushness’ being strictly banished.” This I find difficult



to understand, for if one concedes that tonal "lushness" is dependent on the proportion of Flute and Tibia ranks, the Kilburn instrument is well provided with these — four instead of three as in the super "lush" Empire organ which Crawford found so much to his liking. The 21r Trocadero has only two! My object at Kilburn was to strike a true balance between the extremes of "lushness" (Tibias and Flutes) and "brashness" (English Horn etc.); but then, I guess my American friends speak a somewhat different language, for if the tone of the Paramount English Port-Horn can be accurately described, in their own words, as "rich and lyrical" then so can Stan Kenton's brass section, which to my mind it resembles very closely! The State, Kilburn, contained the following units:

MAIN	SOLO
16' Diaphonic Diapason (15 in.)	16' Tibia Clausa (15 in.)
16' Bourdon-Concert Flute	16' Gamba (15 in.)
16' Tuba Horn	16' English Post Horn
8' Tibia Clausa (10 in.)	8' Tuba Mirabilis
8' Viol d'Orchestre	8' Open Diapason (medium scale)
8' Viol Celeste	8' French Trumpet
8' Dulciana	8' Krumet
8' Vox Humana (large scale)	4' Harmonic Flute

If this appears to be a "strange" scheme, the 12-ranker which I specified for the Gaumont, Holloway, will surely seem to be completely crazy! Even that dyed-in-the-wool Wurlitzer enthusiast Reginald Foort shied away from it in abject horror, although when pinned down to essentials, his main objection seemed to be that it lacked a Tuba Horn rank! Anyway, here is the scheme, which sounded better than it may appear in print:

MAIN	SOLO
16' Diaphonic Diapason (15 in.)	16' English Post Horn
16' Bourdon-Concert Flute	8' Tibia Clausa (15 in.)
8' Tibia Plena (10 in.)	8' Saxophone
8' Lieblich Flute	8' Krumet
8' Solo String	8' Vox Humana
8' Dulciana	4' Harmonic Flute

Let me explain, before our readers recover from the shock, that the effectiveness of this instrument depends on what I may call the concord of opposites. Extreme "lushness" com-

bined with the ultimate in "brashness" join to form an ensemble of unparalleled richness and brilliance. The keystone of the whole effect is the Tibia Plena rank, which in the bloom of its supper register can make rings around the Tibia Clausa, on account of its pipes being open instead of covered at the top. The neglect of this exquisite component of the theatre-organ tonal spectrum is a truly inexplicable mystery. Horace Finch specified it in his organ at the Opera House, Blackpool, for which I am devoutly thankful, as the Holloway organ was completely destroyed by enemy action. The Leiblich Flute is a delightful stop, sounding rather like a miniature essence of Tibia Clausa, with a dash of Quintadena added.

To return to our earlier discussion regarding stock models, I have often speculated as to the tonal effect of the combination, in one instrument of the best features of the Empire and Odeon organs. The superimposition of Herbert Norman's glorious reed tones upon the solid Wurlitzer Tibia and Diaphonic Diapason foundation would surely provide an unique musical thrill. On paper, the Kimball/Wurlitzer hybrid at Radio City would seem to give an approximate realisation of such a utopian organist's dream; but I am given to understand that this instrument, like the Odeon and Kilburn organs, suffers greatly from inadequate chamber space.

One of the most effective British all-purpose organs is the Hill, Norman & Beard (makers of the "Christie") at the Dome, Brighton. This organ is divided on both sides of the stage; one side consisting of a "straight" non-unified Great and Swell on orthodox church lines, and the other side a heavy-pressure "Solo" section on Wurlitzer lines, with brilliant Tuba and Trumpet tones being well supported by an authentic wooden Tibia Clausa, plus an open wood Harmonic Claribel, a stop showing some tonal resemblance to the Kimball Melophone. This section also contains what is probably the most realistically imitative Saxophone stop that has ever been made. The fact that this organ was conceived and designed entirely by the builders, who thereby showed themselves able to

recognize and correct some basic defects in their earlier Odeon instrument, would seem to indicate that a spirit of conservative progress is still very much alive in British organ-building circles today.

In conclusion, our readers may find some interesting points of comparison between two Wurlitzers, both of the same size, but varying greatly in tonal content — I refer to Richard Vaughn's customized studio organ, and the "Publix" model at the London Trocadero. (*Editor's note: The London Trocadero "Publix" was in reality a Style 270 4/21 opus 2139. The Vaughn organ was a 5-manual "Special" of 21-ranks. It is now in the Brown residence, Phoenix, Arizona.*) Both instruments contain 21 ranks and both have proved very suitable for recording purposes.

#### 1. RICHARD VAUGHN STUDIO ORGAN

MAIN	SOLO
16' Diaphonic Diapason	16' Tibia Clausa
16' Bourdon-Concert Flute	16' Tuba Mirabilis
16' Tuba Horn	16' Oboe Horn
8' Tibia Clausa	16' Solo String
8' Viol d'Orchestre	8' Solo String Celeste
8' Viol Celeste	8' English Post Horn
8' Dulciana	8' Trumpet
8' Quintadena	8' Saxophone
8' Clarinet	8' Kinura
8' Vox Humana	8' Orchestral Oboe
	8' Vox Humana

#### 2. LONDON TROCADERO ORGAN

MAIN	SOLO
16' Diaphonic Diapason	16' Tibia Clausa
16' Bourdon-Concert Flute	16' Horn Diapason (Diaphone Bass)
16' Tuba Horn	8' Solo String
8' Gamba	8' Quintadena
8' Gamba Celeste	8' Tuba Mirabilis
8' Viol d'Orchestre	8' English Post Horn
8' Viol Celeste	8' Trumpet
8' Dulciana	8' Saxophone
8' Unda Maris (Ten. C)	8' Orchestral Oboe
8' Clarinet	8' Kinura
8' Vox Humana	

Counting the Quintadena and Dulciana among the String ranks, a comparative analysis of the above two schemes works out thus:

	Vaughn Organ	Trocadero Organ
Diapason	1	2
String	6	8
Flute	3	2
Reed	11	9
	21	21



# CLOSING CHORD

## Ida James



ATOS lost one of its earliest supporters on May 16, 1996. Ida James, widow of the late past ATOS President W. "Tiny" James, passed away after a long period of declining health.

Felled by a major stroke in 1977, she was incapacitated on her left side for all these years.

Tiny and Ida were high school sweethearts and both played in the Alameda, California, school band and orchestra. Married in 1939, they had two children, Glen and Janice. Though it was not widely known, Ida was an accomplished pianist. However, she never took to the organ as did Tiny.

In the early days of the ATOE (much later we became a society), Ida worked tirelessly to see to it THE-ATRE ORGAN was mailed on time. She also served as membership secretary dealing with new members and renewals of the veterans. Often, she could be seen acting as registrar at the national conventions. She was a tireless worker for ATOE, as was Tiny during those formative years.

For many years, the Home Organ Festival was held each year at Hoberg's Resort near Clear Lake in Northern California. In the early 1970s, it was moved to the Asilomar Conference Grounds in Pacific Grove, California (near Monterey). She again worked tirelessly along with Tiny seeing to it each HOF was a well-run spectacular.

Ida and Tiny were both active in what was now the ATOS until her stroke in 1977. She was cared for at home by Tiny until his own health

began to decline in late 1988. At this time, she was placed in a full-care home. Tiny predeceased Ida in May, 1989. Ida is very typical of the dozens of workers who helped the ATOE and later the ATOS develop into the organization of past and present. ATOS offers its sincere condolences to Glen and Janice.

*Tom DeLay*

## Ethel Smith

Famed radio and television organist Ethel Smith passed away Friday, May 17 at the age of 85. Smith's lively music was heard on radio's Lucky Strike Hit Parade and Carmen Miranda films. She was featured in at least one Disney animated cartoon playing the Hammond "accompanying" Donald Duck. It was remarkable animation for its day.

Beginning her career as a theatre organist, she was most memorably associated with the Hammond organ. She recorded 22 albums from the 1940s to 1960s and could be seen playing the Hammond in several star-loaded films.

Her best known recording was, of course, "Tico-Tico." Quoted in 1986 she stated that album "... bought me my Worth Avenue penthouse, not to mention a few other trinkets." Miss Smith's home was filled with mementos of her music career including photographs with herself and Frank Sinatra, Clark Gable, and Walt Disney, to name a few. At one time Miss Smith was married to the late actor Ralph Bellamy.

She was inducted into the Big Band Hall of Fame in 1992.

## James E. Challender

On Thursday afternoon, March 21, 1996, the theatre organ world lost another friend and patron. James E. Challender passed away suddenly in his Joliet, Illinois, home. He was 81.

His love for the theatre pipe organ was certainly an understatement. Like many theatre organ buffs, they are into railroading (real thing or model), too. Unlike those, however, Jim was fortunate and employed as a switchman in the Outer Belt with the Elgin, Joliet, and Eastern (E.J. & E.) Railroad. After 32 years of service, Jim took an

early retirement from the railroad and set out to become an active full-time crew member of the Rialto Theatre's magnificent 4/21 Golden-Voiced Barton. With his vast knowledge and ability to work with his hands, Jim devoted 15 years of volunteer service to keep the Barton playable.

Jim, wife Marge and daughter Jan, joined ATOS in 1967 and quite a number of local chapters as well. Some electronic organ clubs included their memberships, too. They attended nearly all the organ-related concerts and socials they could; including conventions.

The sudden loss of Marge in April 1979 slowed him down, but never to a standstill. With Jan by his side, he managed to pull himself up by the proverbial bootstraps and continue his love affair with theatre organ.

Jim held the position of JATOE Treasurer while Jan edited the club's newsletter for several years. A lifetime membership was awarded for achievements and accomplishments in JATOE. After Jim suffered some major health problems, he reluctantly decided to retire from the organ chambers chasing ciphers, turn in his keys, and let the "younger generation" do it!

It has been my utmost pleasure to know and love Jim Challender the last 23-plus years. My years of theatre organ have been deeply enriched by his knowledge and memories he shared.

Yes, he will be sorely missed by those who knew him. To those who loved him, he has left an empty place in our hearts.

It was great knowing you, Jim. Now ... may God bless you and may you rest in peace. Until we meet again, dear friend.

*Jim Koller*





# CHAPTER NOTES

## CEDAR RAPIDS

WILLIAM PECK: 319/393-4545

CRATOS has continued gearing-up for our May 19 spectacular featuring Tom Hazleton. We are looking forward to the return engagement by Tom for a Sunday afternoon concert at the Paramount Theatre for the Performing Arts. Following his program, members and friends will congregate at a local restaurant for dinner and sociability.

For our April membership meeting, Ron Newman, who lives in Aurora, Illinois, provided the guest spot on the 3/12 Wurlitzer at the Cedar Rapids Paramount as the featured artist. He selected to play a varied program starting out with "Valse Brillante" by A. Durand, which is well known as a piano recital number. He completed his program with the "Washington Post" march. He never played this instrument prior to this event which turned out to be a new experience for all of us. We thank our member, Darren Ferreter, for securing him for the chapter's enjoyment. Open console was held following his program. The social committee always provides a fine array of desserts and beverages.

The board of directors have had frequent meetings discussing maintenance to be done on the organ as well as other business items. We are scheduled to receive expert advice on one of the well-known theatre organists as to how we can enhance the various ranks of pipes and other improvements to the organ.

The Cedar Rapids Community Concert Association with a membership of over 1,700 presents five concerts for its annual season which are all held at the Paramount Theatre. As president of that organization, I am on the selection committee for all programs. We have chosen Hector

Olivera for one of our concerts for the '96-'97 season. We feel this will be advantageous for both organizations as a capacity-filled theatre will hear Hector, generating additional attendance at future theatre organ spectacles. It has been several years since we have been able to "sell out the house" for a spectacular as we did some years ago when we started giving our two shows a year. It will also be helpful to the Cedar Rapids Community Concert Association as some who have previously heard Hector at the Paramount will now join the Community Concert series!

*George K. Baldwin*

## CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

BILL SHRIVE: 813/546-0564

It is unbelievable that May is already here. Time flies when one has so much to do. Before we know it, year 2000 will be here and hopefully more young people will get involved to preserve the theatre organs.

The annual March meeting took place on the 10th at the Pinellas Park City Auditorium with 38 members and one guest. Edgar Althouse, leaving his position as President, opened the business meeting. Before conclusion of the business meeting, Edgar expressed his appreciation to the members for their support during his two years as President.

At the board meeting, Bill Shrive was chosen as CFTOS President. Bill called for a round of applause for Edgar's dedicated service, leadership and hard work for our chapter.

Open console took place on the CFTOS Wurlitzer while others enjoyed the variety of finger foods.

On April 14, the society met at the home of Roger and Dorothy Bloom in Hudson with 27 members and 2 guests present. Bill Shrive, President thanked the Blooms and welcomed all.

Dorothy Bloom, our hostess, who likes to be called Dottie, was Artist of the Day on their Yamaha US-1. Dottie stated that she would play theatre organ style. Alleen Stickler, our Membership Chairperson played next. She has the same type of instrument. Many members played during open console.

Dottie has been a member of ATOS and its chapters in Pennsylvania and Florida since the late 50's. She served in many areas to promote the theatre organ and its music. Dottie and her husband, Roger, have shared their love of the theatre organ for over 50 years. In their Downingtown, Pennsylvania home, they had a U.S. Pipe Organ installed. Members of the local and surrounding chapters, plus friends, gathered to enjoy the Bloom's hospitality and theatre organ music for many years. The public still enjoys hearing that organ on a regular basis at the Sunnybrook Ballroom in Pennsylvania. In addition to the pipe organ, the Bloom's also had an Allen theatre organ deluxe plus a grand piano for their guests enjoyment. Dottie enjoyed a long musical career as a teacher of piano and organ.

In our April "Stoplist," Dottie sent a letter to our editor, June Hermanns, about the "old-timer perspective on the theatre organ — its life, death and its resurrection." It was a long letter but a few statements are very interesting. "The theatre organ style of playing has almost become a lost art. Only a few of the 'old-time' and a very few of the 'young timers' do their best to keep that wonderful theatre organ style and sound going in today's world. I would like to see all ATOS chapters, and in ours particularly, put more emphasis on theatre organ styling. I think we have 'thrown the baby out of bath water.' What do you think?" All the above quotes are Dottie's words. Now I ask all of you "What do you think of her statements?"

Dottie also stated that she was privileged to study with the late Leonard MacClain in Philadelphia and in Florida with Al Hermanns — who wrote the book on "theatre organ styling."

Their home was lovely and the food served was enjoyed by all.

*Dolores Lambert*

## CENTRAL INDIANA

CARLETON SMITH: 317/356-1240

Meeting at Manual High School in Indianapolis in March, we were treated to Bill Vlasak's unique style on the 3/26 Wurlitzer. It had been over a year since we heard him play, as he



was one of the staff organists at the Paramount Music Palace, which closed in January 1995. Opening with "Remember Me," he continued with many delightful and relatively obscure tunes.

Lyn Larsen helped celebrate the Mars Theatre's (Long Center for the Performing Arts, Lafayette, Indiana) 75th anniversary by playing a fine concert on the 3/21 Wurlitzer the evening of April 13. His facility with second touch, sostenuto, and variety of registration was certainly put to the test in his program, which contained many selections from his latest recording, "Paradise Revisited." This included Jesse Crawford's hit "My Love Song."

Our April meeting was held on the 14th at the newly restored Paramount Theatre in Anderson, Indiana, one of the few remaining atmospheric theatres designed by John Eberson, which opened August 20, 1929. Its original 3/7 Page is being rebuilt and enlarged to 12 ranks by Carlton Smith, so Warren York played a program on his Yamaha US1-C electronic instrument. He played many familiar selections, including "That's Entertainment," "Perfidia," and "The Nearness of You." It was delightful to meet in this lovely theatre, and we look forward to having the Page installed for the 1997 convention.

The following weekend, we rose early and headed to Detroit for a chance to play the organs in the area. Stopping for lunch in Marshall, Michigan, several of us investigated the Mole Hole, a gift shop with a 2/6 Barton (originally a 2/4 from Marshall's Garden Theatre) equipped with a playback system. Later that evening, we joined the Detroit Theatre Organ Society in their own Senate Theatre, to hear Kevin King play the

4/34 Wurlitzer. Afterwards, we were treated to a backstage tour of the organ chambers. Thanks to manager Thomas Lewandowski and DTOS for having us. About a dozen of us stayed up late to visit Detroit's Redford Theatre, where we played the 3/10 Barton after the movie *Oklahoma* ended. The next morning, we checked out of the motel and left for the Fox, which has been beautifully restored. The building serves as headquarters for Little Caesar Enterprises (making it the largest pizza palace ever, perhaps?), and they have spared no expense in the restoration. The 4/36 Wurlitzer has had a lot of work done to it also, and it sounded wonderful in the huge auditorium. Several members also ventured into the lobby to play the 3/12 Moller. After this, we headed to the residence of Roger and Sue Mumbrue where a 3/39 hybrid is installed in their small basement, along with antique toys, games, and entertainment devices. We were treated to coffee, donuts, and assorted snacks, in addition to the chance to scratch the back of Hamlet, their Vietnamese pot-bellied pig. Special thanks go to the Mumbrues for their hospitality. After lunch, we headed back home, with an unscheduled stop in Albion, Michigan, to check the temperature of the bus's coolant system. Those of us who took a walk downtown discovered that there was a 3/8 Barton installed in the Bohm Theatre, but that it hasn't been played for several years, since the theatre was fourplexed. Unfortunately, as movies were showing, we weren't able to see the instrument.

May 5 was cold and rainy, but a good crowd turned out at Manual High School for a program which Barry Baker called "A Little Bit of This and a Little Bit of That." Ken Double

introduced Barry, who then brought the console up with Cole Porter's "Who Knows." His description of the program was certainly no misnomer. We had a delightful afternoon for our final concert in the 1995/96 series, and we look forward to Ken Double, Simon Gledhill, Walt Strony, and Dwight Thomas for our 1996/97 season at Manual.

Chris Anderson

## CENTRAL OHIO

STAN KRIDER: 614/837-2096

To central Ohioan's, particularly those of us of the bald and gray headed set, those of us over-qualified for Golden Buckeye cards, the thrill of hearing legendary Lee Erwin play was a truly nostalgic experience. But it did happen on April 26 when COTOS presented this famous *Moon River* personality in concert. Having close to the biggest audience ever, says something about his appeal not only as a former WLW radio artist but as a skilled arranger for, and accompanist to, the silent movies. After an introduction, a dapper dressed Lee Erwin mounted the organ bench and opened the program with a medley of George Gershwin tunes — "Summertime," "I Got Plenty of Nothin'," "Not For Me" — played in a style so reminiscent of theatre organ music of yesteryear. Next came a re-creation of his WLW *Moon River* program. While Lee played soft organ background, Rev. Andrew Hoover of the New Albany United Methodist Church, intoned those familiar lyrical and poetic lines, so much in the likeness of the late WLW radio announcer, Peter Grant: "Down the valley of a thousand yesterdays — flow the bright waters of *Moon River* — on and down forever flowing, forever waiting to carry you down to the land of forgetfulness ..."

According to Lee Erwin, the *Moon*

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**CENTRAL OHIO cont.**

River program was considered to be the longest running radio show ever produced by WLW, spanning the years 1930 to 1953. Conceived by Powell Crosley Jr., the program ran from midnight to 1:00 a.m., seven nights a week. During that era WLW had not one but two theatre organs in their studios. (At one point, WLW had three Wurlitzer units: opus 1001 3/10 H-Special, 1601 2/5 B-Special, and 681 Special Player 3/7. — Ed.)

Lee also had a longtime association with another entertainment talent: Arthur Godfrey. To recall that famous show, he played the theme song. The audience was next invited to participate in a sing-along and at its conclusion the house lights dimmed for the feature film *The General*, perhaps one of Buster Keaton's best remembered movies. As the screen came alive with action in this civil war drama, so also came organ intonations ingeniously appropriate to the scenes portrayed. Using selective solo stops, Lee effectively dramatized the emotional highlights of the action unfolding by providing a "third dimension" as it were to the movie story line.

In the second half of the feature, after intermission, we watched as all of those thorny issues besetting the hero and heroine were successfully resolved and they lived happily ever after. From a movie accompaniment standpoint, a truly remarkable performance by this unassuming, reserved octogenarian who has earned a well deserved place in the annals of theatre organ history. Lee Erwin's closing selection, so fitting for the occasion was "Til We Meet Again." Needless to say, the audience was enthusiastic in their applause and rose spontaneously to give him a standing ovation.

On Sunday, April 28, COTOS mem-



Lee Erwin, and the real "Lady in Red" - our own Alberta Doan. J. Polesky photos

bers returned to the Thomas Worthington High School for our regular monthly meeting to hear our treasurer Mark Williams announce that our concert had been a financial success. After all bills were paid, we could count on a respectable profit. He told us further, that the organ fund now had sufficient money to finance the replacement of our present pneumatic stops with Syndyne stop action magnets; tentative plans for the change-over are for early spring, 1997 with an estimated down time of five months.

Having dispensed with the major business items, program chairman Neil Grover introduced member Alberta Doan as our featured artist. Opening with "There's No Business Like Show Business" she played a 45-minute program of selections from the 20s and 30s that featured such tunes as "Chicago," "Moonlight in Vermont" and "Jealousie." Somewhere, buried in Alberta's stack of music are some beautiful arrangements, evident in her performance, that featured pleasing chords of 9th's and 13th's in her accompaniment. We'll have to persuade her to share them with us. Toward the end of her program she played what might have been her entry number "Lady In Red" for this fittingly described her attire for the occasion.

The 35 members and guests

enjoyed a relaxing afternoon, still basking in the euphoria of having had a successful public concert. Certainly accolades go to our organ crew, our many member volunteers who worked together to make it all happen.

John Polesky

**CUMBERLAND VALLEY**

CHAMBERSBURG, PENNSYLVANIA  
ROBERT EYER, JR.: 717/264-7886



John McBride, a member of Cumberland Valley's organ crew, installing stop-action magnets in his spare time for the horseshoe destined for chapter president Bob Eyer, Jr.'s home installation.

Cumberland Valley organ crew chief Mark Cooley boring magnet holes in new bottom boards, using an indexing table he designed and built.



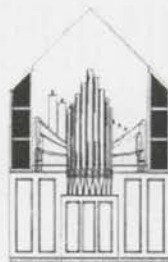
News from the Capitol Theatre in Chambersburg is very, very promising. Though nothing is final yet, the ingredients for a successful future have begun to fall into place. What appeared to be the imminent closure of Cumberland Valley's home now is headed in a positive direction. Gordon and Marlene Madison, owners of the theatre, appealed a state Labor and Industry renovation order and received variances for all but about \$10,000 worth of improvements. The



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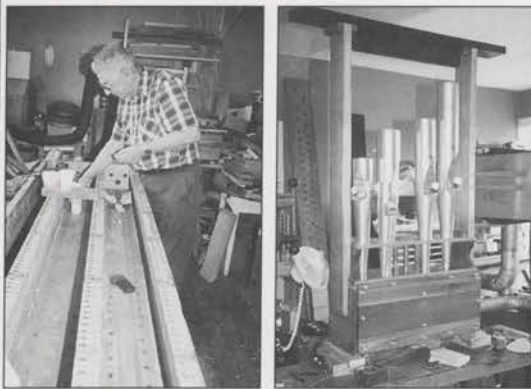


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Left: Cumberland Valley member Gil Singer working on the conversion of a three-rank Pitman chest to unit action. Right: Cumberland Valley's new two-stage train whistle of five pipes, designed and built by Mark Cooley and John McBride.

initial state figure was over \$100,000, so all were gratified that reason prevailed to give the theatre a fighting chance to survive. The downtown business association has continued its leadership role in devising a long-term ownership solution. From all indications, arrangements may be finalized in the near future.

In the meantime, members of the chapter's organ crew are keeping the faith and continue to work on the ongoing rebuilding and restoration of the Moller. Fundraising is on hold pending resolution of the theatre's status, but there is plenty of work that can be done in the interim. The chapter has received many wonderful expressions of support during this difficult period, and the crew has soldiered on.

Bob Maney

## DAIRYLAND

MILWAUKEE, WISCONSIN

COREY E. OLSEN: 414/846-8647

We remember April! On the 12th, the Organ Historical Society, represented by seven churches in the Milwaukee/Racine area, did an "organ crawl," one of the venues being charter-member Fred Hermes'

basement theatre. Members Father Tom Lijewski and Marilyn Stulken Rench, coordinating their efforts, were instrumental in including his 5-manual Wurlitzer in the OHS program.

The big April event, though, was Dave Wickerham's concert the 28th. Previewed March 24 in their home, the Wickerham's hosted about 60 of us in their lower-level music chamber, Irish motif, green shamrocks and all. Fans aged 8 to 80 jiggled and clapped as Dave presented his program on the 33-E Rodgers with MIDI enhancements.



Dave Wickerham.  
Sally Thompson photo

On April 28, the venue was the Avalon Theatre; the organ, Hermes' 3/27 Wurlitzer; the artist, Dairyland's own, Dave Wickerham. The renovated Avalon and elevated organ, coupled with Dave's professionalism and warm personality, iced an April afternoon with truly good music and artistry to a house full of theatre pipe organ lovers.

A coming event is May 19th's home invitation to hear member Bill Campbell entertain on his Rodgers Olympic organs. How does he find time to entertain when he's now graduating with an MBA degree, the result of 3-1/2 years of evening/weekend studies, plus the production of his own CD? Congratulations, Bill.

Dairyland has embarked on a program of placing theatre pipe organ CDs in public libraries in the Racine/Kenosha/Milwaukee area. Having contacted a number of professional organists who have produced CDs, Lyn Larsen Production Company donated six CDs for this

project. Our program is still in its early stages, but DTOS hopes to add to the basic six. We are currently in contact with other organists for contributions.

On May 3, Dairyland scholarship winner Helen Depew presented her concert. DTOS takes pride in contributing scholarships to deserving young organists.

Dorothy Schult

## EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

Our concert artist at Babson on March 16 was internationally known jazz organist, Dan Bellomy, for a repeat performance. Some modern registrations were heard during the evening for the first time on our now 3/18 Wurlitzer.

Dan's theme opener was the lively, "Cosi Cosa," followed by a reflective ballad. Certain composers seem to contribute to programs and Thomas "Fats" Waller is one, with his very popular "Ain't Misbehavin'" being well played. "Fats" was a jazz pianist/organist and our artist gave it his modern chordal progressions. Nice ballads comprised about one-half of Mr. Bellomy's concert. One of our members, Stuart Hinchliffe, and father-in-law of Dan's, was remembered for his approaching birthday.

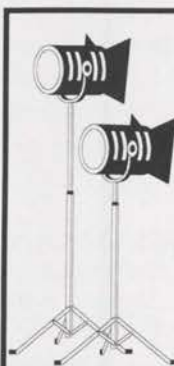
"It's Today" from *Mame* was our organist's closing upbeat selection, but his audience received an encore, then his theme song.

If there was any dust in those pipes it soon was blown out as Dan gave our 235 Special a thorough workout.

March 17, talented member John Cook, was our Babson organist for our monthly meeting. "Dear World" was his starting selection. John uses lots of imagination in registration as well as choice of programming. Included also was a fine medley from *Kismet*, some

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**EASTERN MASSACHUSETTS cont.** Richard Rodgers and Vincent Youmans compositions.

The latter half of Mr. Cook's console stint was playing request numbers from his audience which finished with his own energetic, "Pipes on Parade." This ambitious young man can be counted upon to perfect every phase of his playing, assuring all present a topnotch performance.



Chad Weirick.  
Carolyn Wilcox photo

Many new faces were seen at our April 20 silent movie night. Our large audience really enjoyed themselves as member, Chad Weirick, did a masterful accompaniment to *Safety Last* starring Harold Lloyd, a hair-raising 1923 April Fool's Day release. A mirthful *Liberty*, with Laurel and Hardy, which required very close attention to the silent screen by Chad, was done to perfection.

Besides this twin bill, also screened were great magic lantern slides of dare devils entitled *Human Flies*, secured by member Roger Colson, who is our "spark plug" when it comes to the old silents. These were from the collection of Mr. Kurt Bauer.

Ms. Annette M. D'Agostino, a specialist in silent cinema and Harold Lloyd films as well as a film researcher/author, introduced the

Lloyd classic. Mr. Scott MacGillivray, an author and expert on all Laurel and Hardy films, introduced their comedy. He is the chairman of the Boston area L & H Fan Club called the "Boston Brats," one of about 150 chapters around the world. Both added much to the enjoyment of the respective silents.

Before the first screening, Mr. Weirick played a lively, "That's Entertainment." At the end, he gave a short demonstration of the organ's resources as he bridged from one number to another to a cheering, standing ovation. This long approbation was much deserved as one tired, but happy man worked very hard for over two and one-half hours improvising.

Member Michael Bigelow, was our artist for April 28. Our pair of beautiful tibias were a prominent part of the perennial, "Ol' Man River." One of our organist's favorites, "Dreaming," was a beautiful inclusion. Mr. Bigelow demonstrated that his right foot had more to do than operate the swell shoes with much double pedaling in "Pretty Woman."

Being April and living on Cape Cod, his final short medley of "April Showers" and "On Old Cape Cod" was most appropriate. As an encore, Mike gave us a dramatic reading of "Granada," played with much verve.

Stanley C. Garniss

## GARDEN STATE

ROBERT RAYMOND: 201/887-8724



Ralph Ringstad entertaining the members in the Pasquaye music room. Jim Donald photo

A GSTOS meeting was held on Sunday, April 14, at the home of George Pasquaye in Wallington, New Jersey. George has a splendid music room which is famous for its 2/9 Wurlitzer in prime condition.

President Robert Raymond held a brief meeting. He appointed a nominating committee composed of Rowe Beal, Margaret (Joy) Stephens, and Jinny Vanore, to seek out candidates for the office of president, vice-president, secretary and treasurer. The new term is September 1 through August 30. The remainder of the afternoon was pleasant with members enjoying open console.

Members of Garden State were saddened to hear of the death of Tony Juno on February 8, 1996. He was a warm, friendly member, well known in our chapter, and served as vice-president from September 1989 to August 1991. Tony was a dedicated,

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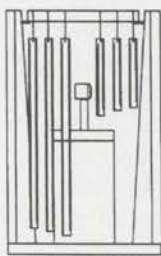
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Ashley Miller at the 2/9 Wurlitzer in George Pasquaye's home. Jim Donald photo

knowledgeable crew member of the 3/16 Moller theatre organ in the Trenton War Memorial. He will be missed when

the auditorium is finally completed and the organ able to play again.

The future GSTOS meeting scheduled for May will be very interesting and unusual. Members are looking forward to meeting at Bruce and Jean Williams home which contains a large pipe organ and houses "The Great American Railway." *Jinny Vanore*

## HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

The Hudson-Mohawk Chapter's March and April meetings touched on the theatrical and the technical. On March 18, the subject of the meeting, which took place at Proctor's Theatre in Schenectady, New York, was "Great Auditorium and Stadium Organs." Members and guests listened to recordings of memorable artists and instruments and shared personal experiences of these types of organs. Open console on "Goldie," Proctor's 3-manual Mighty Wurlitzer, followed. On April 22, members again convened at Proctor's Theatre to learn the nuts



Harold Russell (standing left) instructs chapter members in organ maintenance. Goldie appears in foreground.

and bolts of organ maintenance. Tuning, leathering and magnet cleaning were explained by club technical expert Harold Russell and future projects to upgrade and maintain Goldie were discussed. At this meeting, Harold was presented with a Certificate of Appreciation by the chapter in recognition of his great contributions to time and technical skill to chapter projects.

Continuing the club's fine record of free noon-time concerts at Proctor's Theatre, Dr. Ed Farmer presented a lovely concert with an Irish flair for St. Patrick's Day on March 12. John Wiesner delighted his audience with an eclectic blend of music with a gentle Spanish influence on April 23. Both artists gave outstanding performances and were very well received by those attending. The final concert will feature Jinny Vanore on May 21.

On Sunday, April 21, the Schenectady Symphony Orchestra gave a concert at Proctor's Theatre which featured Adelina Krivosheina



Chapter members accompany Jinny Vanore (seated) on Goldie.

as piano soloist in two marvelous pieces: "Konzertstück for Piano, F Minor," opus 79 by Weber and "Piano Concerto No. 1, D Flat Major," opus 10 by Prokofieff. The final presentation by the orchestra was the "Pines of Rome" by Respighi which featured chapter member Carl Hackert on Goldie. This piece, with the Mighty Wurlitzer and extra trumpets in the balcony, was a well received, dramatic finale for the afternoon.

Upcoming summer events include an Organist Quartet playing Pops at Round Lake Auditorium in Round Lake, New York, on August 25, at 8:00 p.m. Artists this year for this well received annual event include Carl Hackert, Ned Spain, Bill Hubert and George List. They will perform on the auditorium's Ferris Tracker pipe organ, Allen digital electronic organ and piano. On Monday, August 26, afternoon concerts will be presented in the same style. For information call 581/899-7141.

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## HUDSON-MOHAWK cont.

news. Alan Mills will perform on Sunday, September 29, 1996, at 3:00 p.m. at Proctor's Theatre, 432 State Street, Schenectady, New York. Tickets may be obtained by calling the theatre box office at 518/346-6204 or by contacting the Hudson-Mohawk Chapter.

Norene Grose

## JOLIET AREA

LILI ZUBER: 708/301-3072

Our March Social was held at the beautiful Rialto Square Theatre in Joliet. This auditorium boasts live shows throughout the year and features the fabulous Barton Grande 4/24 organ as pre-show entertainment before most public variety shows and also during intermissions. Presenting organ music in this manner introduces this beautiful instrument to the general public, who otherwise might not experience the sound and beautiful voices of pipe organ in a palatial 2,000 seat theatre.

Our featured artist for this special St. Patrick's day social was Don Springer, a long time friend of ours. Don presented an entertaining musical anthology that was enjoyed by all

who attended. He played everything ranging from old to new tunes, show tunes to ballads. Don utilized virtually everything including traps, toy counters, even our upright piano, playable from the console. (The piano was donated and installed by our crew chief, Lee Rajala, during our great restoration of the Barton Grande.) Don also featured several Irish tunes, "Danny Boy," "When Irish Eyes Are Smiling," along with many others. Thanks Don, we all enjoyed your expertise and look forward to another concert soon.

Work continues on the Barton. Our talented work crew is tuning, quieting swell shades, working on the never ending dead notes and all the other things that must be done in preparation for the voicing that will complete the task, just in time for the Bob Ralston concert on April 28. We all are looking forward to this show and tickets are selling fast. Bob is a great and talented performer and a real crowd pleaser.

Our April 19 social will feature one of our own members, Jim Patak. It will be his first concert for us, but Jim has performed for other organ clubs and

Where does Jack Moelmann find these patriotic jackets?

is a former music teacher as well.

Simon Gledhill's tape "Live at The Rialto" is still available through Lili Zuber. This is a limited edition.

On a sad note ... Jim Challender passed away suddenly on March 21, 1996. He enjoyed his last social with us just a few days before his death. JATOE had a big place in his heart, having been honored as a lifetime member many years ago. He was a steady volunteer on our work crew for 15 years and also served as treasurer.

Jim rarely missed our monthly socials and always carried his small recorder to tape concerts for his listening pleasure later. We will all miss him, he will be remembered always. Our condolences to his devoted daughter Jan Challender, they were together constantly. She was not only his daughter, but his best friend.

Lili Zuber



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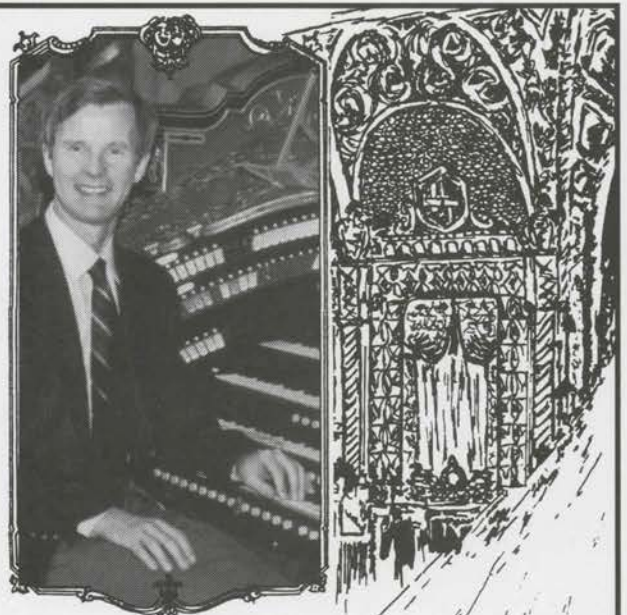
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## KANSAS CITY

BOB MAES: 816/471-6316

We in Kansas City, have just completed our 1995-96 series of three fantastic concerts. Our latest program was Russell Holmes at the Kansas City Music Hall on Friday, May 17, playing the 4/27 Robert Morton. He played with ease, confidence, flew over the keys and, seemed to converse well with the audience. A review of the evening appeared in the *Kansas City Star* the following Monday and was favorable about the organ as well as Russell. The evening was very enjoyable but ended too quickly. Following the performance, Russell signed programs and recordings in the lobby area and then the chapter enjoyed a short reception on the Music Hall stage.

We are planning our next social meeting at the Music Hall on June 16. One of our local organists, John Scot, will be playing the Morton for the program. A short business meeting will be held and an election of officers for next year.

Our next venue will be on October 27 with Jim Riggs at the console. He

will be playing for the silent film classic *Phantom of The Opera*. This is the original Lon Chaney version produced in the 1920s. This will be our first Sunday afternoon show and we hope it will bring out many new faces into the Music Hall.

We sent a letter to the membership and we are trying to get a bus or two of people to go on a trip to the Chicago/Joliet area for the pipe organ extravaganza at the Rialto Theatre in Joliet. That would be on November 9 and is featuring Walt Strony, Jim Riggs, Simon Gledhill, and Barry Baker. Following this, on Sunday, we would drive to Milwaukee, Wisconsin, to hear Simon Gledhill play the Oriental Theatre. *Karl Stratemeyer*

## LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

Twin Cities LO/LTOS members had the opportunity on April 14 to participate in a highly unusual Organ Crawl. Treasurer Mike Erie, who also wears a hat as editor of our chapter newsletter *The Clarion*, passed along a special invitation to help celebrate the 100th Anniversary of the American Guild of Organists (AGO). We were told that AGO chapters nationwide were doing likewise. Minneapolitans had the choice of successively hearing organs at the Cathedral Church of St. Mark, Augsburg College Chapel, and Hennepin Avenue United Methodist Church. St Paulites were treated to similar organ recitals at the House of Hope Presbyterian Church (also visited by our Twin Cities Spree in '91), the Concordia College Chapel, and the University of St. Thomas. A special feature of all recitals was the playing of J.S. Bach's *Tocatta and Fugue in D Minor*, at 5:00 p.m. at every location in the USA! So ended the monumental event billed as the World's Largest Organ Recital.

Dennis James was the featured artist appearing April 21 at the Phipps Center For the Arts, and its 3/16 Wurlitzer, in nearby Hudson, Wisconsin. In addition to a brilliant selection of traditional and pop tunes, he accompanied a 1909 silent movie, *Those Awful Hats*, featuring Mack Sennett himself and a very youthful Eugene Palette. The audience was

further delighted by a Laurel and Hardy movie, *The Second 100 Years*. Now there will be a comparative silence until we hear noted artist Charlie Balogh, who is slated to visit the Phipps Center June 1.

Editor/treasurer Mike Erie has also distinguished himself with an organ program he played on the 3/21 Wurlitzer at the F. Scott Fitzgerald Theatre in St. Paul several weeks ago. Mike will next take his place at the 4/108 Aeolian-Skinner organ when he plays a Summer Pops Concert at Northrop Auditorium on the campus of the University of Minnesota on June 24.

A disappointment occurred recently when Minnesota Governor Arne Carlson exercised his line-item veto power to nix a \$12 million appropriation voted by the State Legislature. It was to have been the introductory item in a proposed \$162 million expansion of the Minneapolis Convention Center. Local organ enthusiasts had regarded this as the re-entry into a project to restore the 10,000-pipe Mighty Kimball organ now in storage at that location. Unfortunately the Minneapolis City Council and the Governor's office couldn't reconcile their differing views of project priorities. So the Mighty Kimball is still on hold.

*John Webster*

## LONDON AND SOUTH OF ENGLAND

01932 565819

Simon Gledhill entertained us at the console of the 4/16 Kilburn State Wurlitzer, with a varied and enjoyable selection.

A concert was held at the end of March in the Cannon Cinema Harrow. Our organists were Ena Baga and Richard Hills. Richard Cole played for us at our March members' night held at Les Rawles, Northolt home. These three concerts were filmed by Carlton Television as were the March Afternoon Dances at Barry and Woking. We look forward to seeing the film later in the year.

ATOS London chapter will hold monthly Tea Dances at Barry in South Wales and Woking in Surrey.

Arthur Lord played at Woking on Saturday 13 April, with a varied pro-

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## LONDON cont.

gramme, which was enjoyed by everyone. On 12 May we have a coach party going to Barry to hear Trevor Bolshaw at the console of the ex-Edmonton Christie. It should be a very enjoyable day out.

On 19 May, Michael Maine will be at the console of the Kilburn Wurlitzer. In June we have Douglas Reeve at Woking, and Dudley Savage at the Cannon Harrow. The July programmes commence with two of our young organists, Richard Openshaw and Craig Boswell. Stephen Dutfield will be playing at Barry and William Davies at Woking. *Gwen Light*

## LOS ANGELES

SHIRLEY OBERT: 310/541-3692



Chris Gorsuch.  
*Zimfoto*

Chris Gorsuch was the artist at the 3/16 Wurlitzer in the San Gabriel Civic Auditorium on Sunday afternoon, March 31. Chris is one of those multi-talented organists who is equally a home in the chambers as

he is on the bench. Our thanks to Chris and Peter Crotty for spending a great deal of time with the ever-faithful San Gabriel organ crew in making some long-needed corrections to the organ prior to this concert. The organ is now ready for convention and will sound great!

Mr. Gorsuch plays a variety of music with influences from the English to the master old and new. "Overture to the Marriage of Figaro," Chopin's "Fantasy Impromptu" as arranged by Ashley Miller, "Vanessa," and Count Basie's "One O'clock

Jump" stolen from Charlie Balogh are just a few of the numbers on the varied program.



Ken Rosen.  
*Zimfoto*

a fine Wurlitzer of his own in a backyard studio, is a Buddy Cole fan and he played some Buddy Cole numbers in the style of Jesse Crawford. Another interesting highlight on the program was a medley reminiscent of "Tiny" James and Everett Nourse at the San Francisco Fox.

The small, but faithful, crowd attending the Orpheum concert had a couple of pleasant surprises. The progress of the restoration being spearheaded by the "Friends of the Orpheum" is impressive. Much of the wall area has been cleaned, new carpet has been installed, and the house has been re-lamped! When the lift came up the console looked brand new thanks to a professional repainting to the original white and gold. A big thanks to lifetime LATOS member Cliff Schwander who picked up the tab for this impressive improvement!

What's better than a great organist in concert at a great organ? How about two great organists at two great organs! Our sister organization to the south, the Orange County Theatre Organ Society, presented Jonas Nordwall and Donna Parker at the 4/35 Plummer Wurlitzer with the Rodgers 360 on Sunday, April 28.

An enthusiastic group of LATOS members and friends enjoyed a concert featuring LATOS member, Ken Rosen, at the Orpheum Theatre in downtown Los Angeles on Saturday morning, April 13. Ken, who has

Donna and Jonas alternated between consoles, playing solos as well as many duos. One of the greatest was an arrangement combining organ parts from Saint Saëns Symphony Number 3 in C Minor with Andrew Lloyd Webber's "Music Of the Night" from *Phantom of The Opera*.

The May LATOS membership meeting included discussion of plans for "The Days of Pipes and Roses" in lovely Pasadena, where we look forward to seeing both old and new friends. Thanks again to LATOS member Rev. Phil McKinley for making the First Christian Church in Alhambra available to LATOS with open console on any of the three organs in the church! There is a Gulbanson Rialto "K," and a Roger's Trio, both located in the social hall, as well as a Teller pipe organ in the main sanctuary. It was a delightful afternoon!

*Wayne Flottman*

## MANASOTA

VERNON BLANCH: 813/755-1058

It is with sincere regret that we have learned of the death on April 25 of Judge Roy A. Gardner, age 75. He is survived by his wife Pearl as well as children and grandchildren in the Philadelphia area. He maintained his home in Tunkhannock, Pennsylvania, and wintered here in Nokomis. During his career, Judge Gardner presided over several county courts in western Pennsylvania.

While a student at the University of Pennsylvania, he served as the organist and choir director of the church where MTOS Director Frank Schertle and Marjorie were married in 1942. All MTOS members extend their condolences to the Gardner family.

The meeting in April was at the home church of MTOS member David Braun where he played his Rogers

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theatre organ. Arrangements of popular music were performed, as was a sing-along. Several brave souls played during open console including our talented member, Rosa Rio.

Our May meeting will be at Grace Baptist Church on the east end of Bee Ridge Road in Sarasota. The Boards of both the church and the MTOS have entered into an agreement to install a Wurlitzer pipe organ in the prepared chambers of the church. An equitable agreement has been reached for the organ to remain the property of the society, while being used by the church for any of its activities. Both parties are excited by the prospects of such an installation. All that remains is the selection of a suitable instrument and its installation.

At the Charles Ringling mansion on the campus of the University of South Florida at Sarasota/New College, we are looking for the source of a small water leak that has undone the work of a year or more on the restoration of the Aeolian pipe organ. It is somewhat playable, but one division is short some notes in several ranks. First, fix the leak, then fix the organ. It appears that we will have a full plate for a couple of years to come. We are told that it will build character.

Carl Walker



L to R: Fran Carmody, international songstress, Brian Carmody, organist and Doug Jacobs and members of the Red Garter Band, pose in front of the pilothouse constructed by David Martin and George McCann for "Here Comes the Showboat II." D. Van Steenkiste

## MOTOR CITY

DAVID AMBORY: 810/792-5899

Students from the Riverside Middle School, Dearborn Heights, attended an educational program at the Redford Theatre on January 5. The program was arranged by chapter member Eddie Garcia, an officer, with the Dearborn Heights Police Department and director of their DARE program. After emcee Gil Francis introduced Eddie, who gave the students a brief history of the theatre, organist Tony O'Brien played a short concert. He demonstrated the various sounds on the organ, then accompanied a Popeye cartoon and the Laurel and Hardy short, *Laughing Gravy*. Some 20 members were on hand to assist with the program.

A television crew from WTVS Channel 56, the PBS station in Detroit, visited the Redford in January to tape a segment for the television special *Detroit Remember When II: The American Dream and the Automobile*. Michael Hauser, a member of our chapter, as well as Preservation Wayne, interviewed the former manager of Detroit's Michigan Theatre and spoke of the growth of Detroit's theatres as the city was transformed into the car capitol of the world. WTVS personnel on hand for the taping were the show's director, Mark Nathanson, as well as Greg Fuhrman, audio technician, and Kathy (Den Heeten) Dubrish, videographer.

Our Young Theatre Organist Competition was held at the Redford on Sunday, March 3. Entered in our Pre-Teen Division (for those age 12 and younger) were Christie Mumbrue, who took first place, and Kevin Remick, who took, second place. Susan Lewandowski placed first in the 13 to 21 age category, and Chris



Participants in the Young Theatre Organist Competition at the Redford Theatre were (L to R): Brian Carmody, competition chairman, Dorothy Van Steenkiste, Committee member, Lance Luce, judge, Susan Lewandowski, Chris Kreipke, Kevan Remick, Christie Mumbrue, Chris Grant, Valerie Danzin and Tony O'Brien, judge. R. VanSteenkiste photo



Participants in the taping of a local PBS television special by WTVS Channel 56 at the Redford Theatre in January included (back row) Kathy (DenHeeten) Dubrish, videographer, Mike Hauser, narrator, Mark Nathanson, producer, Bill McLaughlin, former Manager of the Michigan Theatre, Margaret Tapler, organist, and Rebecca Binno, Preservation Wayne. Front row: Greg Fuhrman, audio technician and Donald Martin, Redford restoration chairman. D. VanSteenkiste photo

Kreipke placed second. Both are eligible to enter the ATOS National Competition in the Intermediate and Senior divisions respectively. In our Hobbyist Division (age 22 and older) Valerie Denzin took first place and Chris Grant placed second. Competition judges were Lance Luce and Tony O'Brien with Brian Carmody as competition chairman. Each performer received a plaque for their participation.

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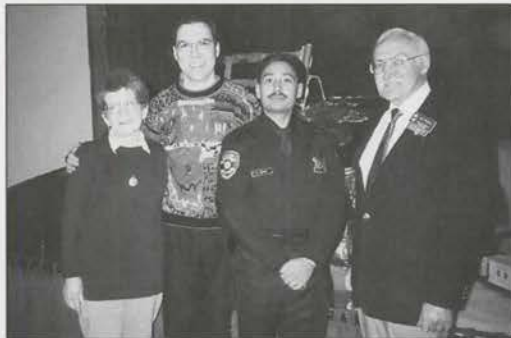
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Top to Bottom: The Banjo Jammers, members of the Great Lakes International Banjos, entertained in the Redford lobby prior to "Here Comes the Showboat II." ■ (L to R) Margaret Tapler, Tony O'Brien, Eddie Garcia, and Gil Francis. ■ Some of the 20 members that helped make the Riverside Middle School students feel welcome on their trip to the Redford Theatre. D. Van Steenkiste photos

**MOTOR CITY cont.**

"Captain" Brian Carmody brought his "Here Comes the Showboat II," sequel to the Redford on Saturday, April 13. Looking very much the part of a captain, Brian pleased the audience with many lively, up tempo selections. Doug Jacobs and the Red Garter Band, a five-piece Dixieland band, with songster Fran Carmody, then added even more variety to what was already an exciting evening. The program lived up to its theme of "an all-new evening of toe-tapping entertainment." Prior to the performance, the Banjo Jammers, a five-piece banjo band, entertained in the lobby. The audience numbered well over 500, an exceptional gathering for an organ program these days.

Melissa Ambrose will appear at the Redford Theatre on September 7, and Charlie Balogh will be the featured artist at the Redford on October 5. Tony O'Brien will accompany *The Phantom of The Opera* at the Redford, in a joint presentation with the Detroit Theatre Organ Society, on Friday, October 18. Scott Foppiano, along with Doug Bayne and the Royal Brass, and soloist Gale Musof, will present "An Old-Fashioned Christmas" at the Redford on December 14.

For more information write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-2560. Don Lockwood

**NEW YORK**

DAVE KOPP: 201/335-0961



New York Chapter members learn about pipe making during their visit to Hagerstown, Maryland. Vanore photo

On Saturday, March 16, the 270 cadets at New York Military Academy in Cornwall, New York, were treated to a taste of how their predecessors of 68 years ago might have been entertained on a Saturday night, as organist Dave Kopp accompanied *The Silent Clowns*, a program of three silent comedies including a Chaplin, a Keaton, and a Laurel and Hardy two-reeler. Dave's superb musical accompaniment on the Academy's 4/33 Moller brought the movies to life, and judging from their response, the young cadets (attendance was mandatory) as well as the paying public thoroughly enjoyed the show. Dave rounded out the program with a slide tour of the organ and an old time sing-along and clearly demonstrated how the theatre organ, when properly presented, can provide first class entertainment to an audience of all ages.

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L to R: Dave Kopp at the New York Military Academy, where he entertained the Corps of Cadets with the "Silent Clowns." ■ Dan Bellomy at the LIU/Brooklyn Paramount 4/26 Wurlitzer. ■ Jim Sales entertained New York members on the 2/8 Wurlitzer at the Weinberg Center in Frederick, Maryland. ■ John Steele and Richard Kline at the Kline residence 4/28 Wurlitzer.

Vanore photos

Looking for a touch of spring after the Northeast's worst winter, 31 New York chapter members boarded a charter coach. We headed south to Hagerstown, Maryland, on March 23 for a weekend organ crawl organized by chapter chairman, John Vanderlee. The first stop on Saturday afternoon was the Trivo Company, well known for its fabrication, repair and voicing of reed pipes. Trivo owners Homer Lewis and Joe Clipp greeted our group with a hearty welcome and proceeded to demonstrate and explain the process of reed pipe building and voicing. The group's many questions finally had to be cut short to allow time to move on to the next stop across town, the Eastern Organ Pipes Company, located in the former M.P. Moller organ factory building. David Keedy, one of the EOP business partners, greeted our group and led us on a tour that proved to be a mix of nostalgia and rebirth. He related bits of Moller history as the group passed

through the vast erecting room on the way to the pipe shop, where he explained many aspects of pipe building from pouring the spotted metal to the fabrication and voicing of flue pipes. Again, all were reluctant to leave, but it was time to check into the hotel and to enjoy a buffet dinner.

Following breakfast on Sunday morning, it was back on the bus and off to the Weinberg Center for the Arts in Frederick, Maryland, where George Johnson, our host, rode the theatre's original 2/8 Wurlitzer up with a rousing opening. Open console followed, and our members had a chance to play this wonderful little Wurlitzer. From there, the group headed to the last stop on the crawl. All agreed this was the highlight: the beautiful Richard Kline residence and his spectacular 4/28 Wurlitzer. Organist John Steele was on hand to play an excellent mini-concert for us, followed by open console. The two hours flew by, and all too soon it was time to thank

our gracious hosts and guest artist and board the bus for the drive back to New York. All agreed that the trip was a great success.

On Sunday, April 28, we were at Long Island University in Brooklyn where Dan Bellomy entertained us on the LIU/Brooklyn Paramount 4/26 Mighty Wurlitzer. Dan is unreserved in stating how much he enjoys playing this instrument, and his performance, particularly his dramatic arrangements of several ballads, demonstrated that he also enjoys taking full advantage of the extraordinary resonance of this theatre turned gymnasium. Highlights included old favorites such as "My Romance," and a beautiful new ballad, "This Is The Moment" from current musical "Jekyll and Hyde." These were contrasted with several toe tapping jazz arrangements including "S'Wonderful" and "Ain't Misbehavin'." A final highlight was Dan's delightful encore, "Little Sir Echo" with the two Tibias echoing back and forth across the court. Thanks to Bob Walker and crew, Keith Gramlich and Warren Laliberte, the Wurlitzer was in top form. *Tom Stehle*

Jinny Vanore takes her turn at the Richard Kline 4/28 Wurlitzer during the New York chapter's Maryland organ crawl.

Vanore photo



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## NOR-CAL

RUDY FREY: 4115/589-6683

On a gorgeous March 30, 225 members of Nor-Cal, Sierra, and Sequoia Chapters (the number also included a few from LATOS) converged at Bob Hartzell's big blue barn near Lodi. We were there to hear the first of a pair of magnificent concerts by Lew Williams in an extravaganza called "March Morton Madness II." Bob's 3/15 Robert-Morton sounded great in Lew's program of big band favorites, themes and soundtracks from radio and films, and novelty tunes of this century. Too soon it was time to begin the trek to the day's second location, John Kautz's Ironstone Winery near Murphys in the historic Sierra gold country. We had a winery tour, a chance to enjoy the beautiful gardens, and a delicious tri-tip beef dinner accompanied by red and white wines before settling back for another outstanding concert by Lew in the spacious dinner room. The Kautz 3/15 Robert-Morton has a stoplist similar to the Hartzell Morton, but plays on higher pressure and into a room with quite different acoustics. It was quite interesting and fun to hear two different sounding 3/15 Robert-Mortons played the same day by the same fine organist. There were more favorites from various parts of the 20th century, more big band, and more show tunes. We could have listened all night. Many of the group elected to spend the night in the area which has numerous historic sites and towns.

Chris Elliott played the last Nor-Cal public concert of the 1995-96 season at Berkeley Community Theatre on Nor-Cal's Wurlitzer on April 21 and it was much enjoyed. His Broadway show tunes, movie themes, and other selections were excellent and were enthusiastically received. Chris brought out some seldom heard sounds from the chapter



Chris Elliott.  
Rudy Frey photo

instrument; one delightful combination aroused great interest among us and we were eager to learn what comprised it. We noticed a significantly greater number of school age children than usual in the audience and hope that they and their parents will want to attend and enjoy our 1996-97 public concerts.

The next public concert season will begin with a concert by Lyn Larsen on Sunday, September 8, 1996. Lew Williams will play on November 10, David Peckham will play on February 16, and Jonas Nordwall will play on April 20. All concerts will be on Nor-Cal's 4/33 Wurlitzer installed in Berkeley Community Theatre at Berkeley High School in Berkeley. All these dates are Sundays and concerts start at 2:30 p.m. We hope you can arrange to attend one or more of the concerts and we will enjoy seeing and visiting with you. *Evelyn Woodworth*

## NORTH FLORIDA

JACKSONVILLE

DAVE WALTERS: 904/781-2613

March was a big month for this small chapter. At Verdie Frampton's invitation, the chapter met at Kelly's Piano and Organ Store in Orange Park. More than forty members of her organ classes joined us for an exciting program. Verdie supplied the organ, a brand new Lowrey "Celebration," which she just purchased, and which made a stop by the store on the way to her home just for the occasion of this meeting. The chapter supplied the organist, Gene Stroble of "Mr. Gene's Mighty Magical Musical Machine" fame. Gene can find his way around any organ, he certainly did on this one, even with its vast array of controls, which were very different from the traditional theatre organ controls. Knowing his audience and catering to it, Gene played familiar songs like "Stardust," "Blue Moon," "By, By, Blackbird," "Georgia On My Mind," "Danny Boy," and "Granada," while drawing from the organ, sounds, both orchestral and pipe organ-like. He tailored registration specifically to each tune. After the music, refreshments were served. A good time was had by all.

Less than a week later on March 21, Gene Stroble made his debut as "Mr.

Gene" performing a program using the "Mighty Magical Musical Machine" at St. George Elementary School, St. George, Georgia. Gene is in charge of music education for all eight grade levels from pre-K through 6th. Gene designed and built two massive (approximately seven feet tall and six feet wide) auxiliary speaker systems; one for the "left chamber" and one for the "right chamber," connected to his own late model Allen theatre organ. His purpose was to simulate the sight and sound of a two-chamber theatre pipe organ. He added toy counter sounds. These sounds would have special appeal to young children. For added visual impact and sound enhancement, he integrated Conn pipes into each of the two auxiliary speaker systems.

Early, on a very cold Thursday morning, Gene, with the assistance of Elmer Osteen, transferred this giant system in a rented trailer to the school where he found more assistance. Fifth and sixth graders poured out of the building offering to carry the equipment from the trailer into the gymnasium. In their unrestrained enthusiasm, they flocked to the trailer, picked up any loose pieces and parts of the system they could get their hands on, and started carefully trekking to the gymnasium with them. These students were ready for "Mr. Gene" and his "Mighty Magical Musical Machine." Gene's hair did not turn gray yet.

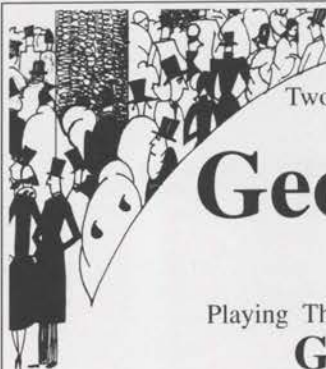
In the meantime, Gene, with the help of Elmer and two or three of the bigger 6th grade boys, without incident, loaded the organ onto a dolly and with great care wheeled it to the rear entrance of the gym. Here Gene's hair actually turned gray. (Do you believe that?) The entrance-way was not wide enough to allow passage of the organ through it. Time was fleeting. It wouldn't be long before the first class would be filing into the gym for "Mr. Gene's" first presentation of the day. Quickly, the solution to the problem would be to carry the organ to the front of the building where there was a double-door entrance. Gingerly, with the help of the same 6th graders, the console was transported to the front double-door entrance. Upon arriving at this entrance Gene began



to show more than a little concern. He was greeted by a center door post blocking the passage of the organ through the double-door entrance way. Every moment of delay at this point would subtract from the precious time remaining for setup and testing the system. Gene played the trump card, and removed a door from its hinges. This allowed passage of the console into the gymnasium. Setting up and trying out the system from this time on went smoothly with more than adequate help from the students.

At the appointed hour, "Mr. Gene" was ready. The pre-K class filled into the gym first. The two-keyboard horseshoe style console with its colorful brightly lit stop tabs plus the two attractive auxiliary speaker systems displaying the golden Conn pipes made a definite visual impact upon the students. They had never seen anything resembling this in their lives.

"Mr. Gene" presented a program about 45 minutes long. He tailored his programs to the specific grade levels. He got student participation in discussing what makes musical instruments sound the way they do. He demonstrated that the same, or similar, sounds can be obtained from the theatre organ. He discussed with them what makes an organ pipe sound, what determines the pitch of the sound. He played the organ in martial tempo while the students tried to keep time beating and shaking various percussion instruments. He discussed the reason why the theatre pipe organ was developed, calling attention to the fact that when the students' great-grandparents went to the movies, the films were silent moving pictures. It was the pipe organ that made both the mood-setting sounds of music and the sound effects appropriate for the particular scenes on the screen. After delivering a hefty dose of education about the theatre organ, "Mr. Gene" demonstrated the use of the theatre organ by accompanying a 12-minute Buster Keaton comedy. The sound of the organ with its auxiliary speakers and added toy counter was extraordinary. "Mr. Gene" demonstrated an exceptional ability accompanying silents, a talent "hidden under a bushel basket" until now. The kids loved it. "Mr. Gene" is a natural-born



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## NORTH FLORIDA cont.

teacher. He held the kids enthralled during the entire presentation. Gene presented the same program, except for variations to suit the different grade levels, to eight classes. Unknown to everyone, he was suffering from a fever and an onslaught of the flu as the day wore on. Gene Stroble demonstrated his true-blue trooper credentials that day.

A well-received follow-up to the Gene's performance at St. George was the regular meeting in April held at the home of Dianne Meadows. Dianne video-taped the performance and put together a superbly edited version capturing the excitement and joyful spirit which possessed the grade schoolers during "Mr. Gene's" performance. Since only four other chapter members were able to attend the first performance, the showing of Dianne's edited tape was particularly appropriate. "How wonderful! It's almost unbelievable," was the reaction of everyone viewing the tape. The response of the kids to "Mr. Gene's Mighty Magical Musical Machine" has to be seen to be believed.

*Erle Renwick*



1st Vice-president, Don Reasons and crew chief, "Mac" MacDonald relax after the Byron Melcher program in Lakewood Theatre.

*At right: Byron Melcher.*

## NORTH TEXAS

IRVING LIGHT: 214/931-0305

For the first time in six months, we returned to the still shuttered Lakewood Theatre for our April chapter meeting. Since new owners acquired the theatre in January, we have had unlimited access to the theatre for purposes of maintaining and using our Robert-Morton organ there. Because of very cold weather in February, we decided to wait until April for our return to the theatre for a chapter meeting.

Don Reasons, VP for programs, selected Byron Melcher to play the

Lakewood Theatre, home of North Texas' 3/8 Robert-Morton, may go multi-screen.



Robert-Morton for this return to the beautiful art-deco Lakewood Theatre, home for our 3/8 Robert-Morton for the past twelve years. Byron re-called his first exposure to the theatre organ in the Paramount Theatre in his boyhood home city, Omaha, Nebraska. He soon became acquainted with some recordings by the legendary Jesse Crawford and was "hooked" on the majestic theatre organ sound. He retained this love of the Crawford style and, recalling the 100th anniversary of Crawford's birth in 1995, included several Crawford selections in his program. He began with "I Love To Hear You Singing," followed by "Silver Moon" and "Tip Toe Through the Tulips." He included more Crawford stylings during the rest of his program which included "some George Wright and little bit of Byron Melcher," to quote Byron's introduction. The audience was particularly appreciative of his presentations of "A Closer Walk With Thee," "Wabash Blues" and "The Darktown Strutters Ball." Byron is a master of the Crawford mordant and his fingered glissandos were fleet and flawless. His beautiful music was thrilling to hear and richly deserved the ovation his audience bestowed. We feel very fortunate that Byron and his wife have chosen to live in Dallas and to be a member of our chapter, sharing his exceptional musical talent with us.

Since our April meeting in the Lakewood, an ominous cloud has appeared on the scene. The current owner has been persuaded to resell the theatre to an operator who professes to have no interest in using the organ and has plans to subdivide the theatre for multiple screens. If the sale is closed in June as planned, we will



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very likely need to remove our Robert-Morton and seek a different venue for its installation and use. While our twelve years in the Lakewood has had its ups and downs, the 1000 seat theatre is well suited to the scale of our 3/8 Robert-Morton, the sound is bright and responsive and we have enjoyed some marvelous musical experiences there. These have included public concerts by Don Baker, Father Jim Miller, Ron Rhode and Lew Williams in addition to many great chapter programs played by our talented local organists. We will be loathe to leave this behind but look forward to what could be an even brighter future.

*Irving Light*

## ORLANDO

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

*New Treasurer, Hazel Hensing reviewing OATOS books with outgoing treasurer, Frank Norris.*

At our March meeting, we held the chapter's year-ly election. Frank Norris, who is a charter member of the chapter has served as OATOS

Treasurer for eleven years. He, very understandably, chose not to accept a re-appointment to the board this time. We are very grateful to Frank for his loyal service to the chapter in this regard. Anyone who has ever held the position of treasurer in any group knows the headaches and heartaches that come with it. Frank's replacement will be Hazel Hensing, who was courageous enough to serve in this capacity. She and Frank have been working together on the chapter's finances for the last few years. We are very fortunate to have two such capable individuals who are comfortable with figures and are not afraid of "handling" other people's money!

Because of scheduling difficulties with the school auditorium, we were unable to have a musical program at this meeting. However, we were gratified by the reports of progress made on the DON BAKER MEMORIAL WURLITZER since February.



*Left: Leroy Lewis performing on the Don Baker Memorial Wurlitzer. Right: Ron Bower presents trophy to Juliette (Jackie) Laval.*



At our April meeting on behalf of the membership, President Tilschner paid tribute to Juliette (Jackie) Laval for her personal encouragement and monetary support of our DON BAKER MEMORIAL WURLITZER by having Ron Bower present her with a beautiful trophy. The trophy, which was designed and constructed by Ron, consists of a small working tibia pipe mounted on a polished mahogany base with a brass plaque attached. I believe we can say without equivocation that without Jackie's generous help we would likely still be at the drawing board stage.

Additionally, an update on our DON BAKER MEMORIAL WURLITZER at the Lake Brantley School began with a huge thanks and a heartfelt pat on the back to our organ crew: Kenny Wright, Jim Fles, Ed Nielsen,

their free time to work on this colossal project. Also worthy of our hearty thanks are the "career" loved ones at home for putting up with the crew's organ fever.

Ray Carlson of Artisan Electronics also deserves our sincere thanks for coming to Orlando prior to our meeting to check out our relay system progress. His periodic monitoring of our crews efforts is very helpful and much appreciated.

Now, for the organ progress update. The last four-rank chest in the Solo Chamber has been installed. This brings our Solo Chamber up to ten ranks. The crew is now working out all the bugs that have developed. This includes plugging various wind leaks, fixing "dead" notes, correcting minor wiring errors and relay software problems, etc.

# HELP US CELEBRATE JOHN MURI'S 90TH BIRTHDAY!!!!

Theatre organist JOHN MURI will turn 90 in October. He will be interviewed on the stage of the Tivoli Theatre in Downer's Grove during our October 6th concert and organist CLARK WILSON will play a program to celebrate John's long & distinguished career. The Tivoli's Mighty Wurlitzer was originally installed in the Indiana Theatre in East Chicago, where John was featured organist from 1925 well into the 1930s. Hear John recount many amusing anecdotes about Chicago area theatres and life in Chicago during the Golden Age of the movie palaces!



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Kenny Wright has been busy planning and putting together the Main Chamber. Almost all of the chests for this chamber have been put into place. The way Kenny has been moving, it should not be long before he has the Main Chamber in operation.

We are happy to say that the high school personnel have been extremely cooperative with our technical crew. The administration has given us permission to tap into the air-conditioning system so our technicians can run duct work down into the chambers. This will make it possible to keep both chambers at a constant temperature. The school has already agreed to keep the auditorium at a constant 70 degrees all year round. As you know, this will help eliminate the tuning problems that are caused by erratic temperature changes inside the organ chambers. Additionally, the school has agreed to let us install the Bourdon pipes along the outside wall near the Main Chamber. This will allow the audience to see some of the pipes as they enter the facility and will give a dramatic appearance to the auditorium. By placing these pipes outside the chamber the chests can be arranged so more "working" room is available inside for repair and maintenance on all ranks.

Hopefully by fall, we will have the majority of the organ playing. With a little bit of luck and a lot of praying, we can make this goal a reality.

At the April meeting, three ranks of pipes had been debugged, tuned, and were playing. These were the Tibia, Vox, and Sax. In addition, the toy counter consisting of maracas, whoopie whistle, boat or train whistle, tambourine, and crash cymbal was in operating order. The membership was treated to a short concert on the DON BAKER MEMORIAL WURLITZER by Leroy Lewis, who played 15 or 20 great selections, including "I Got Rhythm," "Alley Cat," "School Days." Chris Walsh, Doris Ferrar, Warren Thomas, Walter Kimble, Dorothy Bethune, Don Jeerings, Wayne Tilschner and Jim Fles all seized the opportunity to play this magnificent monster. Hearing those beautiful sounds coming from that Solo Chamber was truly a "thrill of thrills." We can hardly wait for the next

installment.

Tune in next time, same station, for more exciting news. *Lois M. Thomson*

## POTOMAC VALLEY

GEORGE MATHER: 703/644-1262

Sunday, February 25, PVTOS participated in the Fourth Annual Telethon known as "A Call to Arts," sponsored by the Arts Council of Fairfax County (Virginia) and Media General Cable. The telethon aired on two local channels from 12 to 9 p.m.



Foreground: Doug Bailey, PVTOS Public Relations Representative receiving incoming telephone pledges at the "Call to the Arts" Telethon in Fairfax, Virginia. *Mrs. Doug Bailey photo*



Officers of PVTOS Chapter meet with Dick Hyman at a recent performance in northern Virginia to discuss a future performance on the Chapter's Wurlitzer at the Harris Theatre, George Mason University. Left to right: Fay Marvin, Dick Hyman, Bill Mastbrook.

*Frank D'Aquila photo*

A pre-recorded videotape showing PVTOS's 2/9 Wurlitzer was aired along with segments of many other local arts groups. A number of PVTOS members contributed time and effort to the event in making outgoing telephone calls, including: Mr. & Mrs. Roger Bacon, John Ball, Dorothy Bevis, Mr. & Mrs. Edward Coyne, Alan Davis, Mr. & Mrs. Fay Marvin, George Mather, Betty Page and Mr. & Mrs. Lebaron Washington.

Mr. & Mrs. Doug Bailey served as



call-taker and photographer respectively at the Media General Television Studio. The pledges made directly to PVTOS have been received and the Society also will share a portion of the over-all, undesignated, pledges made to the Arts Council and Telethon.

On March 17, Fay Marvin, former Chairman of PVTOS, and Bill Mastbrook, PVTOS Secretary, met with Dick Hyman, distinguished Broadway composer, pianist and theatre organ virtuoso, during the latter's concert appearance in northern Virginia, to discuss with him a possible future engagement under the society's sponsorship. Mr. Hyman indicated his interest in arranging such an appearance later in the year or early in 1997.

It is always a pleasure to have a world-class musician like Paul Roberts play a program for us. Paul's concert on Saturday, April 13 was his third appearance for PVTOS, and as usual, we were not disappointed. At intermission and at the conclusion of the performance, many in the audience were heard praising the program and wishing that he could play for another two hours.

Paul's playing style is quite different from most of the artists who play for PVTOS. He enjoys playing many up-tempo tunes in the Reginald Dixon or "Blackpool" style, utilizing such tricks-of-the-trade as the cascading waterfall. He displayed his dexterity by using this style in "Mr. Sandman" and the "12th Street Rag." He is one of the few artists today who has perfected the "Crawford Roll," and it is a real treat to hear someone execute this style properly.

Paul also showed the audience that he is equally comfortable on the piano, and played "What I Did For Love." The conclusion of his program

was a medley of tunes from countries he recently visited, giving the audience an idea where he has been on his "whirlwind tour." We look forward to his return to PVTOS's Wurlitzer in the future.

*Bill Mastbrook*



*Paul Roberts acknowledges applause with his infectious smile during a recent performance on the PVTOS 2/8 Wurlitzer.*



*Phil Herbst playing the Capitol Theatre Wicks organ. Bud Nichols photo*

## QUAD CITIES

DAVENPORT, IOWA

HELEN ALEXANDER: 309/797-5485

Restoration is the biggest thing in the life of our club at this time. We were not able to have a spring show due to Kahl Building renovation, and the Wicks organ restoration, and we miss it. It is a lot of hard work and

dedication, but it brings us all together with a common goal. It helps us value this Wicks organ that will outlive us all. We want to insure that this instrument will endure. President Helen Alexander and Vice-President Ted Alexander just returned from Austria, where they saw the Ebert organ, built in 1558, and the organ at St. Stephens is still in use. We know this instrument and its great music is still thrilling people with its magical sound. The talented organists who play these great organs are a rare breed, and we must keep them busy. So, on with the restoration! We have been very fortunate to have received three grants to help us in our work. We are also very fortunate in having the Wicks Organ Company and the Levensen Organ Company assisting us along the way. We are very grateful for everything they have done in the past, and in our future plans.

We are back having regular practice times and meetings scheduled in the Capitol Theatre, Davenport, Iowa. However, we must schedule around Scott Community College's activities, and their restoration of the Kahl Building which encompasses the Capitol Theatre. We can foresee that the Wicks organ is going to be very important in the future plans at the college.

We are also fortunate in being able to visit the chapters of Cedar Rapids, Joliet, and Rockford, to hear some of our favorite artists. They inspire us to keep going.

Our members will be touring the Levensen Organ Company, Buffalo, Iowa, this spring to see all the things that make these organs work.

We will be planning our fall show. That is great excitement for the chapter. The work we have done will make it possible to put on a fall show and

MARILYN WHITE  
President

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## QUAD CITIES cont.

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Plans are in the works for a guest artist and a box lunch social in July. It will be great to enjoy hearing our organ being played, visiting with chapter associates, and our friends. Watch our newsletters for the dates and times. See you there!

Helen Alexander



Quad City Chapter ATOS members Barbara Christiansen, Selma Johnson, and Phil Herbst preparing the refreshments. Bud Nichols photo

## RIVER CITY

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655

Greg Johnson chaired our chapter's March 24 meeting at Durand's Sky Ranch Airport organ studio. The big news was that RCTOS, in partnership with the Omaha Theatre Company for Young People, is co-sponsoring an organ concert on May 14 as a fundraiser for the installation of the Rose Theatre's 3/17 Wurlitzer. The concert will star Hector Olivera at the console of the Rodgers 360 theatre organ. More about this later. Greg also doubled as our guest artist for the afternoon. In honor of St. Patrick's Day, we were treated to an arrangement of "Danny Boy," reminiscent of Virgil



Quad City member Dean Johnson shows that you don't have to play the organ to be valuable. Bud Nichols photo

Fox. Then, thanks to Paul Kanka, we screened two short silents, *Dare Devils On Ice*, and *Ice Carnival*, with Greg playing organ accompaniment for the action on the screen. A sing-along, with slides, and "It's All Right With Me" from Cole Porter's *Can-Can* ended the first half of the program. Following a break for refreshments, Greg returned to the console of our Grand Barton. A lively "Strike Up the Band" closed his program.

On April 21 we returned to Durand's and the Grand Barton to hear a talented young musician, Jim Ross, a college student who has ably represented RCTOS in National Young Theatre Organist Competitions. Jim opened with "It's a Small World," "Puttin' On the Ritz," and a lovely waltz, "Prima Donna" and "All I Ask of You," both from *Phantom of The Opera*. As organist for his home church in Underwood, Iowa, Jim collects old hymnals, so we were treated to "The Old Fashioned Way," "American Patrol," "Belle of The Ball," plus two World War II favorites, "White Cliffs of Dover" and "It's Been a Long, Long Time." He closed his concert with "Toot Toot Tootsie Good-bye" and "God Be With You 'Til We Meet Again." In addition to being a talented young organist, Jim has the knack of engaging his audience with droll humor from the bench. Jim kept us in stitches. Open console followed the program.

Tom Jeffery



Chapter president, Greg Johnson, treated us to a musical bouquet of Broadway Show Tunes, a popular sing-along, and cued two silent short subject films. Tom Jeffery photo



Jim Ross, our chapter's talented young organist, offered a varied program including old favorite tunes, hymns and sacred music, well-laced with droll humor from the bench.

Tom Jeffery photo

## ROCKY MOUNTAIN

DENVER, COLORADO

MARIA OLIVIER: 303/678-8317

The Jay Hein's Multimedia Music Program, scheduled for March 17, was canceled, due to Mr. Hein's move to Durango. An afternoon of St. Patrick's Day potluck and music was hosted by our newsletter editor Hal Gloystein and his wife Geri of Arvada, Colorado. They went all-out to organize and arrange a wonderful array of food. To make us feel most welcome, we had easy access to their three musical instruments; a Rodgers Trio, a

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Young Chang Piano, and a Kurzweil synthesizer located in different rooms of their home. Had the weather cooperated, the audience might have been larger.

After sharing the delicious food, Maria held a short business meeting. She urged all members and guests to attend the following concerts; April 21, "benefit for the Wicks project," at Allen Organ Music Studio in Lakewood, Colorado, artist Kenrick Mervine. Then May 19, at Duane Searle's home in Aurora, Colorado we will have international artist, Russell Holmes from England. On June 23, at Riser's Music Hall in Henderson, Colorado, artist, Janet Travis will play a benefit for the Wicks project. All three concerts will require an admission fee at the door.

Members and guests (most of them wearing the green and hoping for the "luck of the Irish,") parted with a smile, that could tell it all. Thank you again, Hal and Geri Gloystein!

The Rocky Mountain Chapter held a benefit concert for the Aladdin/Wicks organ, presently being installed in East High School, in Denver. The event was held at Allen Music Studio, in Lakewood, Sunday, April 21, 1996 at 2:00 p.m., featuring the very talented, classical organist Kenrick Mervine of Denver.

Kenrick was in total command on three different Allen instruments and opened the program with "The Star Spangled Banner" arrangement by Virgil Fox, "Over The Rainbow" arrangement by Jesse Crawford and several beautiful classics.

At intermission, three drawings took place. Bill and Sue Barbour were generous donors of two musical items. A video tape of Lyn Larsen on the Allen was won by our treasurer, Janet Garrison. A CD of Carlo Curley was

won by Dick Lewis and the \$5.00 price of admission was won by Margie Olson of the calling committee. Congratulations to the lucky winners!

After the intermission, Kenrick surprised everyone with a comedy skit. "A visit with P.D.Q. Bach." His costume, a white wig, and complete attire appropriate to the period, was simply hilarious. After the skit, he played *Phantom of The Opera* medleys. Kenrick closed his well-balanced program with "In a Persian Market." We were all delighted with the great sounds released by this very talented artist!

Sincere thanks to John Fluetsch, Estol Rockwell and Lee Engleking for their generous contribution.

Carmeline Campbell

## ST. LOUIS

**DORIS ERBE: 314/481-1840**

Jerry and Rosalie Brasch graciously hosted our March meeting. Their lovely library/music room is spacious but cozy and inviting; we welcome our return visits.

Jerry has an Allen ADC 6500 theatre organ, a Kurzweil RMX 250 capable of producing 334 sounds, a 1926 Kilgen Xylophone, a Barton metal bar Harp, Glockenspiel, toy counter, plus woofers, speakers, etc.

The 1929 melody, "The Wedding of The Painted Doll," has been a favorite of Jerry's since he began taking piano lessons at age 11. In fact, he would ask his mother to play this song for him instead of reading him a story at bedtime!

Jerry's program was varied and interesting, running the gamut from a lovely arrangement of "Whispering" to the ever popular "76 Trombones."

Courtney, the Brasch's granddaughter, sang "Music of The Night." Then to conclude, Jerry introduced us to a number he and friend, Jerry

Sandweiss, composed in 1942 for a Quad Show at St. Louis' Washington University. Courtney and her sister, Erin, led us in singing this lively, catchy melody called "If Only Money Grew On Trees." Copies were made available to us — it's good — and he's looking for a publisher folks!

Time sped by too quickly and, after enjoying Rosalie's delicious refreshments, it was time to say "so long" until next time. Thanks, Jerry and Rosalie, for a great afternoon.

In April we enjoyed the warm hospitality of LeRoy and Fran Ettlting. Their Conn 650 has provided many pleasant hours of music for them and their friends. In addition to an electronic harp, LeRoy has added a xylophone he purchased from our late member Rick Oberle.

Jim Lovins, Choir Director at Hope Lutheran Church and a friend of the Ettltings, sang, accompanied by Fran. His voice certainly did justice to "La Vien Rose," "I Love You For Sentimental Reasons," and a number of other beautiful melodies.

Jim treasures his recordings of Al Jolson in his collection. "Toot Toot Tootsie" and "Hello My Baby" were included in a Jolson medley and Jim even got down on one knee when he sang, "You Made Me Love You!"

LeRoy, who's been taking organ lessons for 3-1/2 years, demonstrated his progress by playing several melodies including "America" and "Alice Blue Gown." LeRoy closed with the lovely "Bless This House." Fran then took over at the console and played her arrangements of medleys from *Beauty and the Beast* and *Les Miserables*.

Members then took advantage of open console while others enjoyed the delicious refreshments. It was a most pleasant afternoon.

Doris Erbe

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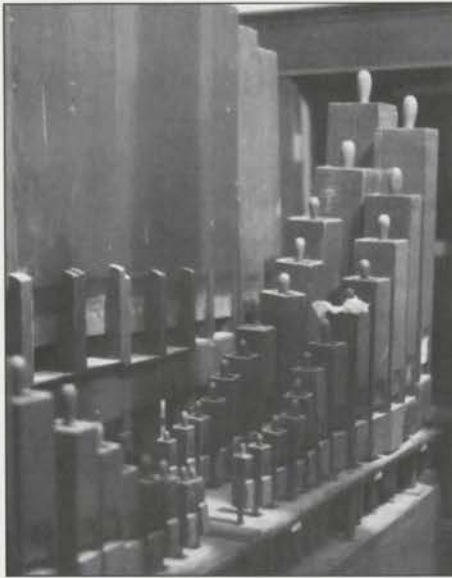
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## SEQUOIA CHAPTER



Ancient Redwood Tibia Clausa in Opus 83. (Note the "creative stopper repacking. Toilet paper is not the correct care for a loose stopper!")

An enjoyable chapter meeting took place in February at the home of Pete and Shirley Sweeney in Three Rivers.

In a most beautiful setting, with the Sierra Nevada Mountains as a backdrop and a raging river along side, the home is breath-taking. Pete and Shirley have a 3-manual Allen console located in the great room with full view of the scenery surrounding the property.

After the board meeting everyone gathered around the Allen and were treated to a demonstration by Pete. After playing an assortment of ballads, the organ was turned over to the



Randy Warwick and Tom DeLay in the chamber of Opus 83 Wurlitzer, First Congregational Church, Porterville, California.

members for open console. The meeting concluded with refreshments so beautifully done by Shirley.

Sequoia was proud to be a co-sponsor together with Nor-Cal and Sierra in presenting "March Morton Madness." This was truly a rewarding venture. The entire day was so well planned. Lew Williams was at his best for both concerts. We did not want the day to end. We are already looking forward to next year!

Our chapter has seen several enjoyable events unfold during the first half of 1996. This spring saw the return of Robert Israel to the Hanford Fox for a second silent movie festival. In a well-



Randy Warwick at the console of Moller Opus 5213 3/7 Style 70. This curious device was once installed in KGDM - Radio, Stockton, California. It now resides in Zion Lutheran Church, Terra Bella, California.

Ron Musselman photo

chosen program, he accompanied several comedies on our 2/10 Chapter Wurlitzer before another pleased audience. Once again, we did very well that evening, and the proceeds will be used to fuel future chapter projects.

Another chapter event, although on a much smaller scale, was the "Southern San Joaquin Valley Organ Crawl" arranged for us by Tom DeLay. About 20 members and guests assembled in Hanford, then proceeded to Grace Lutheran Church in Visalia to hear and play the beautiful 3/17 Wurlitzer installed behind the second-floor choir loft in the rear of the sanctuary. Many readers will recall hearing this instrument being featured at the 1994 National Convention based in Fresno. We also heard a couple of organs not featured at the con-

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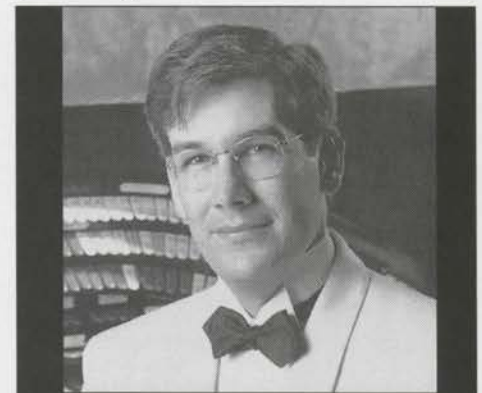
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4-manual Moller console, First Congregational Church, Porterville, California. Randy Warwick lets fly with "The Porterville Stomp." Ron Musselman photo



Adena Richards at the Hanford Fox Theatre, and Rik Richards at the Zion Lutheran Church during our organ crawl in April.

vention. The first of these was at our next stop, the First Congregational Church in Porterville, about 30 miles south of Visalia. The church itself is a visual attraction. The 100-year-old structure contains fine dark wood finish and turn-of-the-century stained glass. As you enter this building, it's like stepping back in time 100 years. The organ, comes from several chambers, played from a massive 4-manual Moller console. The most interesting aspect of this installation is the division installed at the right-front section of the sanctuary: pipework of Wurlitzer opus 83, built in 1916, the oldest basically intact Wurlitzer in California. Hearing this historical portion of the instrument was most interesting, giving a glimpse of the early Wurlitzer sound. After lunch, we left Porterville and drove farther south to Terra Bella and experienced the "unique" Moller in Zion Lutheran Church. Opus 5213 was formerly installed in a Stockton, California, radio station and played in that venue

by native Californian, Mr. George Wright. (Editor's note: This curious instrument was once the M.P. Moller San Francisco store demonstration organ. It was later placed in KGDM radio (Peffer Furniture Store) Stockton, California.) This organ was most likely not the tool he used to develop the registrations found in his more-than-fifty albums released since that time. This organ has a lot of assertive brass for its size, and the most unbelievable, penetrating diapason I have ever heard on any organ, regardless of size! When played solo, it actually hurts the ears and causes peculiar inner-ear compression reactions from almost any pew in the church. But, when played in full or medium combinations, the effect is attenuated to the point that it is mildly usable. It is an "instrument" that none of the group will soon forget. (Try tuning it — Ed.)

Leaving Terra Bella, we drove back to Hanford for open console at the Fox. It was a long and interesting day; four different organs with vastly differing personalities. We hope to put together a similar tour sometime in the future.

Ron Musselman

## SOONER STATE

TULSA, OKLAHOMA

PAUL CRAFT: 918/492-6221

Sam Collier was the mini-concert artist for our March meeting, held at the Broken Arrow campus of Tulsa Technology Center. As always, he entertained us royally with his music (and his personality!) on our 3/11 Robert-Morton theatre pipe organ. He opened with his signature tune, a bouncy "Veradero." "Harlem Nocturne" was next, with the melody growling from some nasty tenor reeds. We also heard a number of other popular standards, including some pretty love songs. We sure do have fun listening to him!

Six people played at open console, and Paul Craft also sang a couple of gospel songs (accompanied by his wife, Carolyn.)

We returned to Tulsa Technology Center for our April meeting, this time with Phil Judkins on the bench of our Robert-Morton. Phil opened playing that — which he titled "When The Wolf Howls ..." — but which our group of experts decided was really "It's All Right With Me." He then

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**SOONER STATE cont.**

went on to play a couple of love songs, a bouncy "Begin The Beguine," a pretty "April in Paris," and a real low-down boogie-woogie "Night Train."

We heard music from eight persons during open console, and closed with our expected gospel songs from Paul and Carolyn Craft.

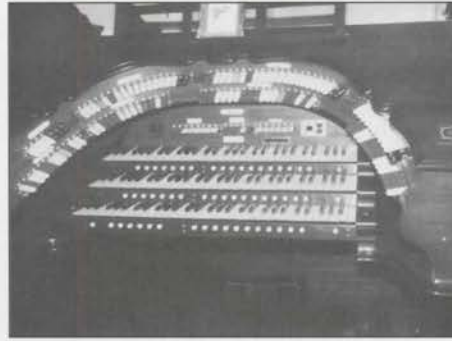
We also had an opportunity for our instrument to be heard by the "public" again, when Carolyn Craft played incidental music for a National Vo-Tech Honor Society ceremony. She reports that her audience was quieter than it was last time, but we think that meant that they were actually listening to her music!

John McConnel has given us a couple of exciting reports on the progress of the Robert-Morton installation in his Orpheum Theatre in Okmulgee, Oklahoma. All the major windlines run under the organ chamber floors, for example, and are now connected to a main wood distribution trunk that has been installed. Flooring material has been placed on the deck level of the main chamber, and several chests and supports for chests have been mounted in place. "Most of the work is very neat," he said, "but some of my personal carpentry work would rate only a 'neat-minus'!" They are ready for more help with wiring.

The Coleman Theatre in Miami, Oklahoma, is ready for its Wurlitzer debut! The organ (now a 3/10 instrument has been returned to its original home by Texas organman Jim Peterson, with 4 added ranks and MIDI capabilities. Lyn Larsen is to play the dedicatory concerts on May 11 and 12, 1996, and some seventy persons from our chapter have already signed up to attend. Miami is about 75 miles northeast of Tulsa.

We'll have more to report about Lyn's concert next time, but for now, let it suffice to say that "we are excited!"

*Dorothy Smith*



*Console of the newly re-installed 3/10 Wurlitzer Theatre Pipe Organ in the Coleman Theatre, in Miami, Oklahoma.*

**SOUTH FLORIDA**

**DENNIS WILHELM: 305/532-9000**

Florida weather makes it extremely difficult to get in the Christmas spirit so we thought we'd import a bit of Connecticut, in the guise of Allen Miller. As has been the tradition for many years, chapter members, Calvin and Mildred Juriet, hosted the holiday

party at their waterfront manse in exclusive Coral Gables Estates.

Miller had no intention of being limited to a holiday theme, playing a highly original program punctuated by witty repartee. During the course of the evening we learned that Allen joined the original ATOE in 1955 at the age of 14 just in time to witness George Wright theatre organ concerts as we know them today — a stand-alone, fully programmed performance, a form unheard until it was popularized by Wright in the late 1950s.

Miller's program included some George Wright arrangements. The highlight of the evening was the "Burning of Rome," E.T. Paul's turn-of-the-century descriptive music with aptly titled sections: "Charioteer's Jockey for a Position," "The Race," "Parade of the Victors," "Dusk," "Evening Song of the Christians," "First Alarm," "Panic," and "Fire."

The South Florida Theatre Organ Society maintains the Wurlitzer in the historic Olympia Theatre (now Gusman Center) in downtown Miami.



*Allen Miller and Calvin Juriet in front of the Juriet Kimball organ. Dennis Wilhelm photo*

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The theatre is the site for the Miami Film Festival in February of each year and SFTOS enjoys showing off the organ to the thousands who attend the festival. SFTOS member, Darrell Stuckey, who has volunteered his time to play the Mighty Wurlitzer the last several years, played to a star-studded audience attending the opening of the 13th Festival on February 2. Melanie Griffith, Antonio Banderas, Danny Aiello, and director Fernando Trueba were in attendance for the world premiere of their film, *Two Much*, which happened to be filmed in South Florida. Hollywood-style glitter was added to the evening by the hundred or so paparazzi vying to photograph Griffith and Banderas. Their on-stage arrival was greeted by hundreds of flash bulbs going off, creating a barrage of ever-changing silhouettes on the huge movie screen to the rear.

The Olympia itself will become a star when it is filmed by cable network American Movie Classics on April 23-24 for their series "Movie Palace Memories." Stuckey will play the organ prior to the screening of *The King and I* which will be introduced by Rita Moreno, who co-starred in the film. Watch for it on AMC on an upcoming Saturday morning.

Dennis Wilhelm

## SUSQUEHANNA VALLEY

TERRY NACE: 717/792-1330

Several times during its brief history since becoming an ATOS affiliate, the Susquehanna Valley Chapter has



Karl Cole and the 3/17 mostly Wurlitzer Strand/Capitol Performing Arts Center, York, Pennsylvania.

accomplished the unusual by holding joint meetings with local AGO chapters, specifically those from York and Lancaster, Pennsylvania. One such event was held April 16 at Saint Matthew Lutheran Church, Hanover, Pennsylvania. The organ, a 231 rank Austin, is one of the ten largest church instruments in the world. The four manual console contains 239 stops which control 14,341 pipes. Installed originally in 1925 as an 87 rank organ, it was subsequently augmented several times until it reached its present size in 1982. A 198-bell Maas Rowe Carillon was added in 1988.

The combined chapters were treated to a dual program on this beautiful orchestrally voiced Austin (with 6 voxes!) by the church's minister of music, Scott Fredericks and by theatre organist, Don Kinnier. Much to the delight of the AGO attendees Scott



Don Kinnier (left) and Scott Fredericks at the console of the 4/231 Austin in Saint Matthew Lutheran Church, Hanover, Pennsylvania.

demonstrated how the organ is used in worship services. Don Kinnier then played in a lighter but nonetheless impressive program typical of theatre organ. This remarkable instrument, voiced to match the church without being overpowering, responded well to both styles. This was followed by an open console session, a delightful food layout in the church basement and a chamber tour. (Those attending the 1992 ATOS Convention at Philadelphia may recall Tom Hazleton's concert at this Afterglow venue.)

On Sunday, April 21, a concert, sponsored jointly by the Strand/Capitol Performing Arts Center and the Susquehanna Valley Chapter was held at the Capitol Theatre in York, Pennsylvania. Although Dennis James performed there for the theatre's anniversary celebration and the organ is used regularly for classic film overtures and for

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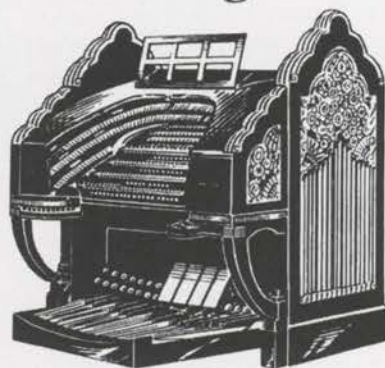
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## SUSQUEHANNA VALLEY cont.

the vaudeville/silent film series, this was the first widely advertised program offered exclusively on the Center's 3/17 mostly Wurlitzer hybrid. Karl Cole was selected as the artist. He pleased the audience with a variety of selections featuring his own stylings often taking advantage of the stereophonic capabilities. This is rendered possible because the widely separated main and solo chambers speak directly from the front toward the auditorium rather than facing each other from the sides. Karl punctuated the concert with his own vocal renderings including Anna Chovie, his delightful singing puppet. Both the chapter and the theatre management regarded the program as successful and future concerts are now being scheduled.

*Glenn Thompson*

## TOLEDO

### KENNETH BOWMAN

Our spring concert was Sunday, May 19, at 3:00 p.m. at the Ohio Theatre. Featured artist: Scott Foppiano with added attraction, Gale Muslof, vocalist.

The show, *New York, New York, Back From Broadway*, featured Scott at the chapter's 4/12 Marr & Colton (soon to be 4/13) with Gale doing two sets of show tunes and pop songs, one in each half.

Formerly from Detroit where he was one of the house organists at the Detroit Fox Theatre and also at the Michigan in Ann Arbor, Scott moved to the East Coast, living just outside New York City — hence, the show's title. He appeared at the 1995 ATOS convention in the Motor City, and he is scheduled to perform on the Arlington Theatre's Robert-Morton at this year's convention. Scott just cut his second theatre organ CD on the Arlington organ, and he plans to perform many of those numbers in the Toledo show — as well as selections from his first CD on the Detroit Senate Wurlitzer.

Gale Muslof, a long-time friend of Scott's, currently lives in suburban Detroit. She has appeared in numerous professional musical productions and will be accompanied by Scott at the Marr & Colton. Just a few years ago, Scott and Gale teamed-up for the

first time in a public performance at Detroit's Redford Theatre. They brought the audience to their feet, and we anticipate the same response for their Toledo show.

A member of both ATOS and AGO, Scott is fast becoming one of the most sought after young artists on the theatre organ circuit. "I've always wanted to play Toledo," he told the TATOS Program Committee. "I've heard so much about this chapter and your successful concerts that I can't wait to come back to this area and see many of my Detroit fans."

Prior to the May 19 concert date, Paul Wasserman, TATOS Organ Crew Chief, was working frantically to add another rank of pipes to the current installation. A Trumpet, donated by Ray and Florence Muenzer, will be installed in the upper chamber to, as Paul put it, "add some more punch to the organ."

Following the performance, TATOS members, associates, and their guests will be invited to attend our now-famous (or infamous) champagne afterglow, with Scott and Gale as the guests of honor.

"This is a radical departure from our original plans to have Bob Ralston," said TATOS President, Ken Bowman, "but several scheduling conflicts forced postponing Bob until fall." TV-30, our public broadcasting ally, who helps promote the Ralston concerts during the Lawrence Welk shows, is sponsoring the Welk Reunion Show in Toledo this August. "This is a significant event for TV-30, and we did not want to conflict with their show. It was best to hold off on Bob until October when WGTE-TV is in a better position to assist us," Ken explained.

Speaking of TV-30, TATOS members once again will serve as volunteers for both the March Membership Campaign Drive on Saturday, March 16, and for the station's major fundraiser, the TV-30 Auction, in April. For several years, the public broadcasting affiliate has turned to TATOS to provide a cache of volunteers to work the phones and help raise money to support the PBS station.

*William Coine*

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Double English Horn 16'  
Tuba Profunda 16'  
Tibia Clausa 16'  
Contra Viol Celeste II 16'  
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Trumpet 8'  
Tuba Horn 8'  
Open Diapason 8'  
Tibia Clausa 8'  
Orchestral Oboe 8'  
Krumet 8'  
Clarinet 8'  
Viol Celeste II 8'  
Vox Humana 8'  
Tibia Quint 5-1/3'  
Octave 4'  
Piccolo 4'  
Viol Celeste II 4'  
Tibia Twelfth 2-2/3'  
Tibia Piccolo 2'  
Viol 15th 2'  
Tibia Tierce 1-3/5'  
Tibia Fife 1'  
MIDI A (LP)  
MIDI B (LP)  
Solo to Great Pizzicato (LP)  
Great Sostenuto (LP)  
Solo to Great Melody (LP)

## Great Voice Palette

Saxophone 16'  
Tibia Minor 8'  
Kinura 8'  
Musette 8'  
Tibia Minor 4'  
Mixture IV

## Pedal

Diaphone 32'  
Tuba Profunda 16'  
Diaphone 16'  
Contra Violon Celeste II 16'  
Bourdon 16'  
Tuba Horn 8'  
Octave 8'  
Tibia Clausa 8'  
Clarinet 8'  
Cellos II 8'  
Flute 8'  
Tympani  
Cymbal

Trap Select (Bass Drum)  
Accompaniment to Pedal  
MIDI A (LP)  
MIDI B (LP)

## Pedal Voice Palette

Double English Horn 16'

## Accompaniment

English Horn 8'  
Tuba Horn 8'  
Open Diapason 8'  
Clarinet 8'  
Viol Celeste II 8'  
Quintadena 8'  
Concert Flute 8'  
Vox Humana 8'  
Octave 4'  
Piccolo 4'  
Viol Celeste II 4'  
Flute 4'  
Harp  
Chrysoglott  
Snare Drum  
Tambourine  
Cymbal  
Trap Select (Wood Block)  
MIDI A (LP)  
MIDI B (LP)

## Accompaniment Voice Palette

Trumpet 8'  
Tibia Minor 8'  
Mixture IV

## Solo

English Horn 8'  
Trumpet 8'  
Tuba Horn 8'  
Tibia Clausa 8'  
Orchestral Oboe 8'  
Krumet 8'  
Saxophone 8'  
Piccolo 4'  
Tibia Twelfth 2-2/3'  
Tibia Piccolo 2'  
Solo Suboctave 16'  
Xylophone (LP)  
Chrysoglott (LP)  
Harp (LP)

Glockenspiel (LP)  
Sound Effects (LP)  
MIDI A (LP)  
MIDI B (LP)

## Solo Voice Palette

Kinura 8'  
Musette 8'  
Vox Humana 8'

## Tremulants

Main Tuba  
Solo Tibia Clausa

## Combination Action

(Lighted Pistons)  
Generals: 1 2 3 4 5  
Divisionals:  
Great  
pp p mf fff 1 2 3 4 5  
Solo 1 2 3 4 5  
Accompaniment  
pp p mf fff  
Pedal 1 2 3 4 5  
Set and Cancel  
4 Internal Memories

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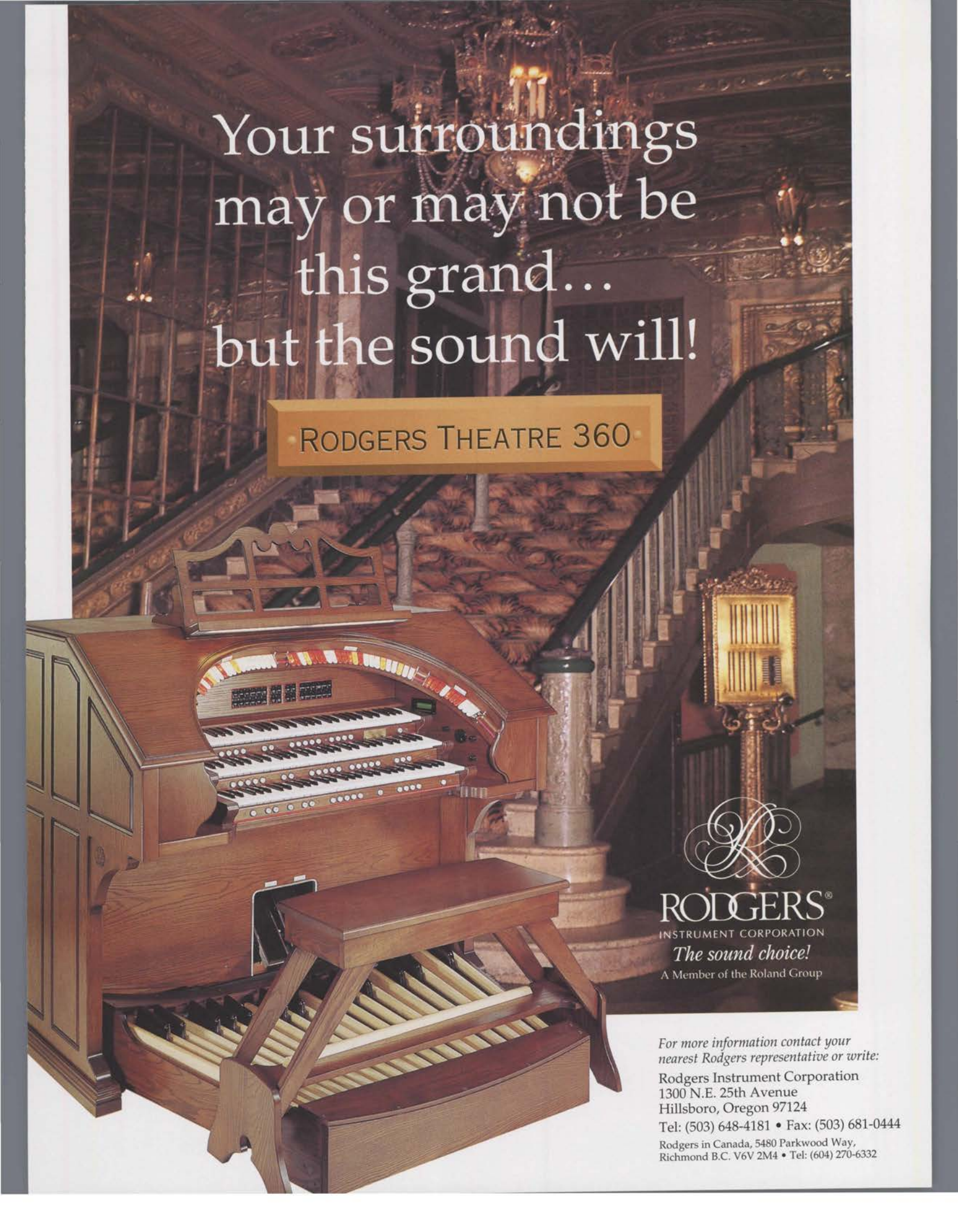


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